


М. 2005 025. 02464

Artists of Abraham Lincoln portraits

Thomas B. Read

Excerpts from newspapers and other
sources

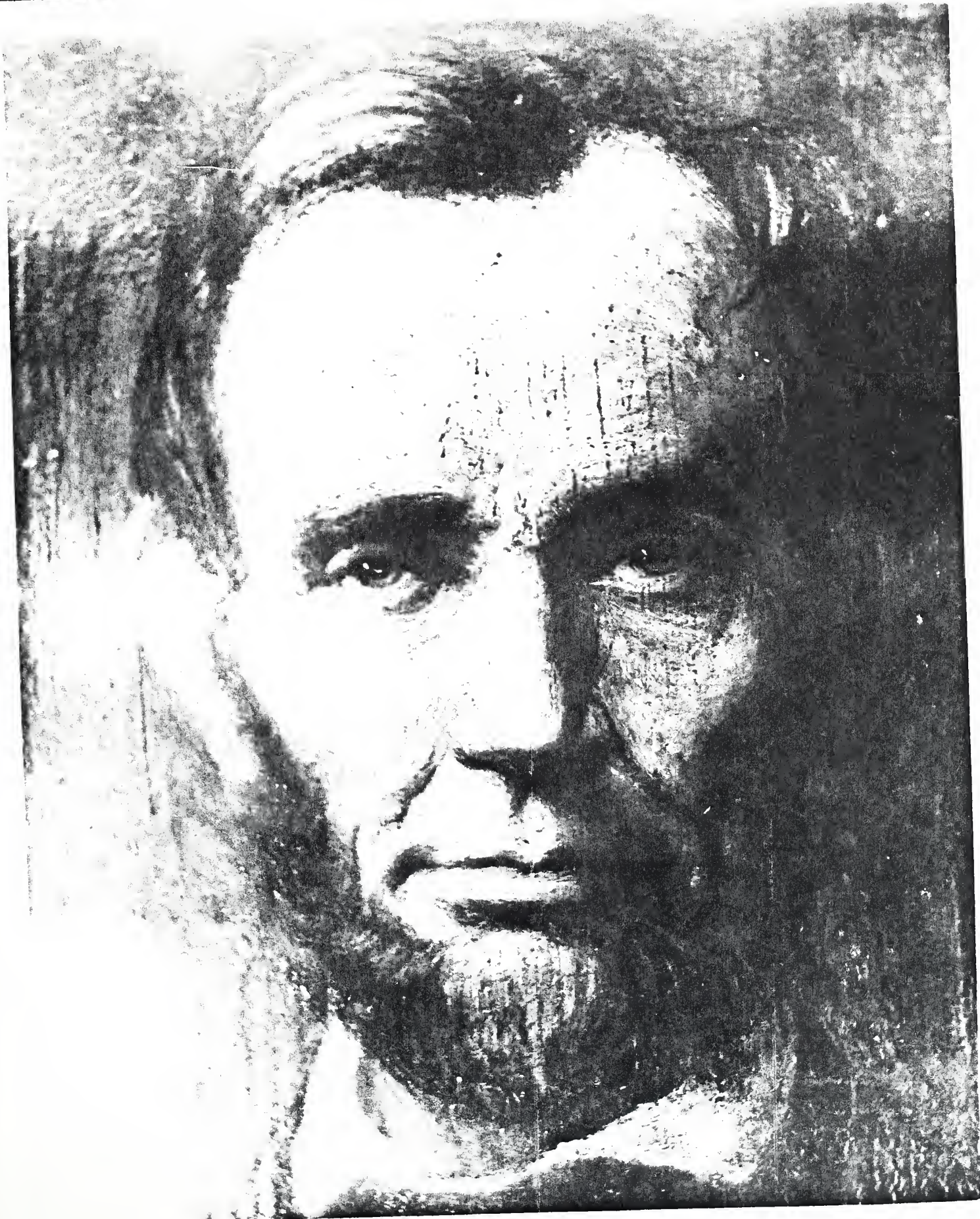
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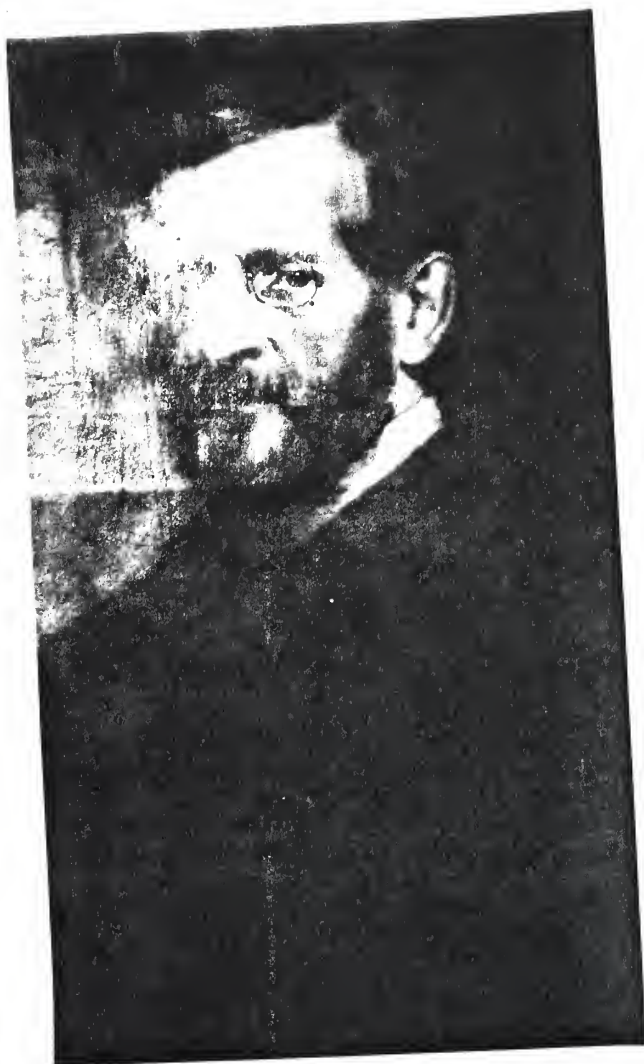
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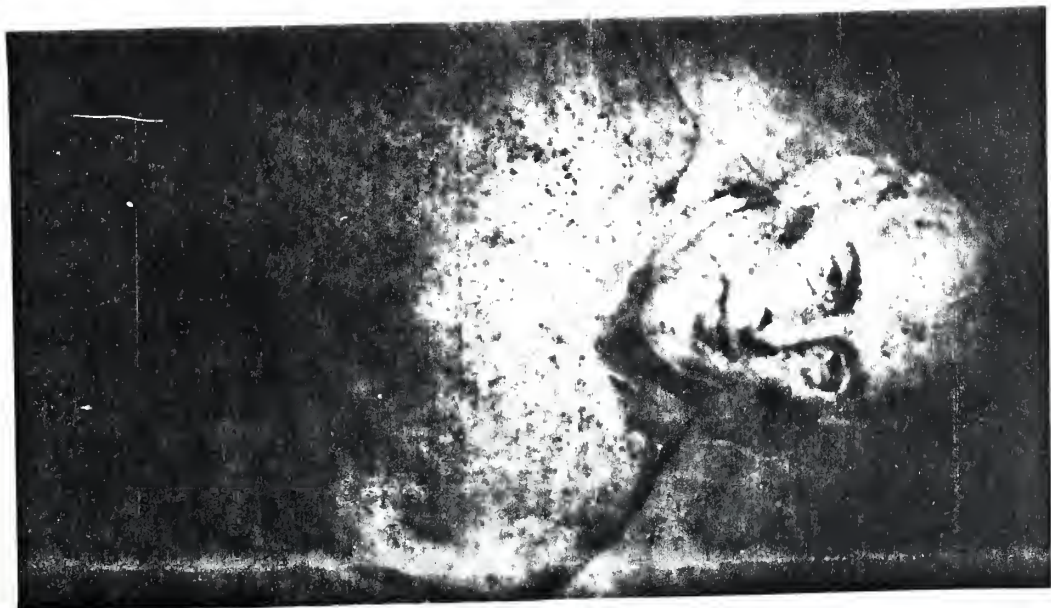
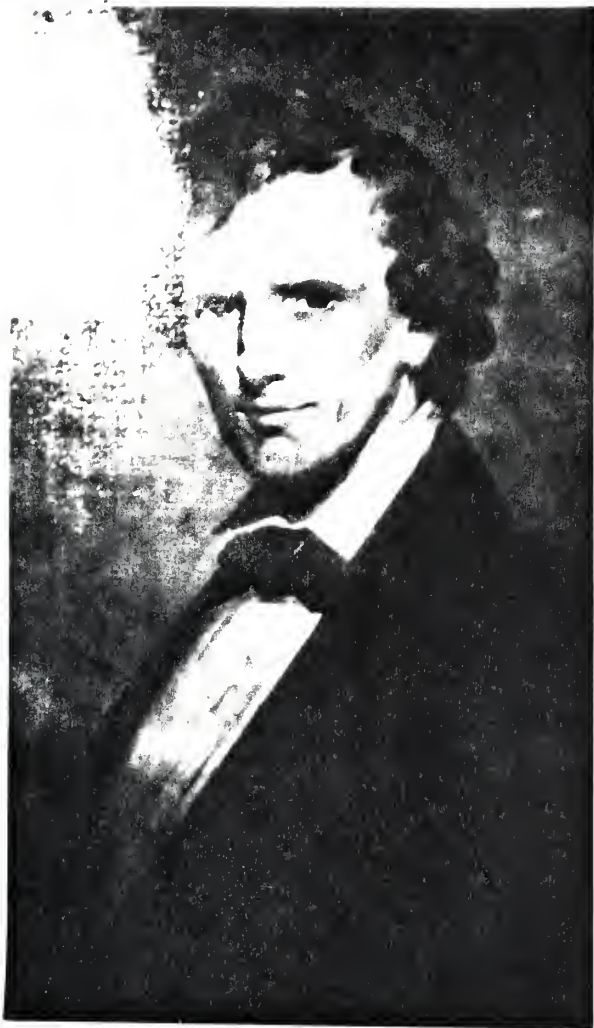
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ABRAHAM LINCOLN

An exact reproduction of a newly discovered contemporary portrait of Abraham Lincoln painted by Thomas Buchanan Read, in 1864.

Read, the poet and artist, served as a major and A. D. C. on General Lew Wallace's staff during the Civil War, and was an official recorder for the Federal Government, by means of his brush and by his verse of events and persons involved in the great conflict. General Lew Wallace in 1864 at the head of 5800 men, fought the battle of Monocacy against a force of 28,000 men, under General Early. His action at this time resulted in the saving of Washington, D. C. Major Read, who was present during this encounter, painted his portrait of Lincoln soon after; for President Lincoln and the artist were chance guests under the same roof, and at the same time, in a residence near Washington. The painting, a small study and done in a rather quick manner, was painted on a wooden panel eight inches by ten inches. During the War, the Artist generally used small wooden panels on which to make his sketches of subjects that he later wished to transfer to canvas in greater proportions. These panels were easy to carry, and were best adapted for the rigors of camp life than any other material. The sketch of Mr. Lincoln was never transferred to canvas however, but was presented to their mutual host, by Mr. Read, on the following day. The painting was never exhibited, and after many years passed on to descendants of the host who lived in Kentucky. Here the portrait was stored in a trunk for 38 years, and was finally disposed of to an art and antique dealer in Cincinnati, Ohio.

The present owner, C. H. Kunning, of Columbus, Ohio, procured the portrait from this dealer in March of 1930. Through the efforts of Mr. Karl Bolander, the director of the Columbus, Ohio, Gallery of Fine Arts, the convening directors of prominent art galleries from all parts of the United States in session at the Fogg Museum at Harvard University in July, 1931, and the Vose Galleries of Boston, the identity of the artist, the age and authenticity of the portrait was further established. The painting was X-rayed at the Fogg Museum and was later a loan exhibit to that Museum. It was also one of the outstanding paintings at the inaugural exhibit of the new Columbus Gallery of Fine Arts held in January of 1931.

Collectors and students of Lincoln, in all parts of the United States, including Mr. H. W. Fay, the Custodian of Lincoln's Tomb at Springfield, Illinois, say that this portrait of Lincoln is one of the best, if not the best, that has ever been produced of the Martyred President. A reproduction of this painting was used for the first time in the new book on Lincoln that appeared late in 1931, entitled, "Abraham Lincoln," a new portrait, by the eminent authority on Lincoln, the Honorable Emanuel Hertz, a prominent attorney of New York City. Mr. Nicholas Murray Butler wrote the introduction for this book. The portrait was also reproduced in the February 7, 1932, issue of The New York Times Magazine, and will be reproduced in the forthcoming book entitled, "Art and Artists of the White House," by Mr. Charles Fairman, art curator, U. S. Capitol. The original portrait was exhibited during the months of April, May and June, 1932, with the famous McLellan Lincoln Collection, at the Brown University Library at Providence, Rhode Island, and will be one of the feature exhibits in The Lincoln Group at the World's Fair, "A Century of Progress," at Chicago. It will go on exhibition early in July, 1932, and will be there for the duration of the Fair.

Thomas Buchanan Read was born in Chester County, Pennsylvania, on March 12, 1822, and died in New York, May 11, 1872. He was a protege of Nicholas Longworth, Ohio's first capitalist. After extensive study here and abroad, Read lived much of his life in Europe, making periodic visits to America, and spending much of these visits in Cincinnati, Ohio. His best known works are, "Longfellow's Children," in the Metropolitan Museum of New York; a portrait of George Peabody (Peabody Institute, Baltimore); "Star of Bethlehem," "Water Sprite," "Sheridan's Ride," "Lost Pleiad," "Undine," heads of "Robert Browning, Longfellow, Tennyson and President Harrison," "The Queen of Naples," the Pope in 1872, "Cardinal Pentini," "The Harp of Erin" and many of the nobility of Europe.

His best known poem is that of "Sheridan's Ride." Others are, "Drifting," "New Pastoral" and "The Patriot's Oath." Lincoln was very fond of Read's poetry and carried a copy of "The Patriot's Oath" in his pocket-book at all times.

Abraham Lincoln

*

A newly discovered

Portrait by Thomas Buchanan Read

*

Painted in 1864

In the portrait of Abraham Lincoln by Thomas Buchanan Read one catches a glimpse of the soul of Lincoln as revealed to a man who was not only a skillful painter, but a sensitive poet and a soldier who knew from first-hand experience the tragic trials through which the nation was passing in the dark days when the outcome of the War between the States still hung in the balance.

In this great painting we see Lincoln's countenance much as it must have appeared to Walt Whitman, when he noted the abstracted look, and "the dark brown face, with the deep-cut lines, the eyes always to be with a deep latent sadness in the expression." Whitman, who could never have seen the Thomas Buchanan Read portrait, goes on to say: "None of the artists or pictures has caught the deep though subtle and indirect expression of this man's face. There is something else there. One of the great portrait painters of two or three centuries ago is needed."

The Read portrait of Lincoln, with its revelation of the underlying soul, is indeed one that might have come from the brush of one of the Old Masters of centuries ago. It is one of those paintings that we instinctively perceive to have been inspired by genius.

The artist, Thomas Buchanan Read, was born in Chester County, Pennsylvania, in 1822, and as a young man spent much of his time studying in Europe. On the outbreak of the war, his patriotic spirit led him to return to America for military duty. He served as a major and aide-de-camp on the staff of General Lew Wallace, who later achieved literary fame as the author of Ben Hur. General Wallace's forces saved the national capital from capture by the Confederates under General Early late in the summer of 1864, and it was shortly after this crisis that Read painted his portrait of Lincoln, the President and the artist being chance guests for a short time at the residence of a cabinet officer near Washington.

Because of the conditions of military life, the artist made his paintings on wood, with the intention of copying them later on canvas. But in the case of the Lincoln portrait, this intention was never carried out. When Read left the premises, he presented the portrait to the man who had been his and Lincoln's host. The painting was never, however, exhibited and after many years passed from the descendants of Lincoln's host into the possession of an art dealer in Cincinnati, from whom, in March, 1930, it was acquired by the present owner, Mr. C. H. Kunning, of Evanston, Illinois, and New Bremen, Ohio. Wherever exhibited the painting has won acclaim and appreciation.

Thomas Buchanan Read died in 1872. Besides his painting of Lincoln, he executed other paintings of great merit, such as "Longfellow's Children," now in the Metropolitan Museum at New York, "Star of Bethlehem," "Water Sprite," "Sheridan's Ride," "Lost Pleiad," "Undine," "The Harp of Erin," and portraits of George Peabody, Robert Browning, Longfellow, Tennyson, President Harrison, the Queen of Naples, Cardinal Pentini, and the Pope.

Read is also famed as the author of a number of poems, including "Sheridan's Ride," which tells of the exploit of General Phil Sheridan in galloping "from Winchester- twenty miles away," to save the day for the Union troops in a desperate engagement; "Drifting," "New Pastoral," and "The Patriot's Oath." It is said that Lincoln was very fond of Read's poetry and carried about with him in his pocketbook a copy of "The Patriot's Oath."

In the few years since Thomas Buchanan Read's portrait of Lincoln has become known to the public it has won wide recognition as a most important and valuable addition to the known portraits of the Great Emancipator. One authority has remarked that "the artist saw to the heart of Lincoln." Another speaks of the portrait as "one of the most hauntingly impressive portraits ever produced of the martyred President, which has never been excelled."

The original painting has been loaned to the State of Illinois by the owner, for exhibition at A Century of Progress, where it is on view in the Lincoln Hall of the Illinois Host House. Governor Henry Horner, of Illinois, himself the owner of a noteworthy collection of Lincolniana, declares that the display of this painting should "give to the American public a clearer conception of the true Lincoln than any other picture extant."

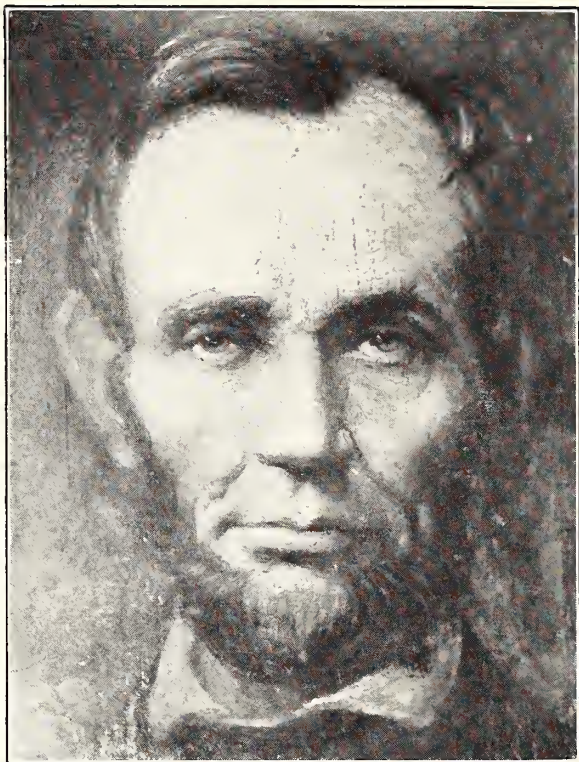
This portrait of the Great Emancipator has been reproduced in full color, so faithfully and accurately as to be virtually a facsimile of the original, and thus has made it possible for every admirer of Lincoln to live with and enjoy this "hauntingly impressive portrait," which seemingly reveals his soul.

A Newly Discovered and Hitherto
Unpublished Contemporary
Portrait of
Abraham Lincoln

by
Thomas Buchanan Read



Painted in 1864



©
 "One of the most hauntingly impressive portraits ever produced of the martyred President, which has never been excelled."—From the February 7, 1932, issue of The New York Times Magazine.

A reproduction of the head of Abraham Lincoln. A newly discovered portrait that has gained national attention; done from life by the poet artist, Thomas Buchanan Read, in 1864. Original painting valued at \$40,000.00.

Prices

Reproductions of this outstanding and appealing portrait are offered by the owner of the original portrait in a limited number only in the following size and price:

8¼ by 11½-inch print, cream paper, mounted on 14¼ by 18¼ white mat and ready for framing—\$5.00.

8 by 11-inch print on 11 by 14-inch cream paper, ready for mounting and framing—\$3.00.

All prices apply only in the United States and are postpaid. Money will be refunded if not satisfied. Copies will be mailed on approval if so desired. The history of the portrait and of the Artist, such as appears on the opposite page, is mailed with each reproduction. Please mail your order to the below address.

C. H. KUNNING, 1658 Neil Avenue, Columbus, Ohio

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A copy of this outstanding portrait may be found in many of the prominent art galleries and museums of the United States. There is a copy in the Lincoln Library at the White House, as well as in the possession of a long list of prominent Lincoln Collectors and notable personages in this country and abroad. A representative list follows:—

Mr. Frederick H. Meserve, New York City.
Mr. H. W. Fay, Springfield, Illinois.
Mr. Oliver Barrett, Chicago, Illinois.
Mr. Harry Bland, New York City.
Mr. James Rosenthal, Chicago, Illinois.
Mr. Emanuel Hertz, New York City.
Judge Henry Horner, Chicago, Illinois.
Mr. Louis A. Warren, Fort Wayne, Indiana.
Mr. Logan Hay, Springfield, Illinois.
Mr. Paul M. Angle, Springfield, Illinois.
Mr. J. P. Morgan, New York City.
Dr. Holmes, Washington, D. C.
Mr. C. E. Fairman, Washington, D. C.
Miss Helen Nicolay, Washington, D. C.
Mr. Otto Kahn, New York City.
Miss Esther C. Cushman, Providence, R. I.
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Mr. John W. Starr, Jr., Millersburgh, Pennsylvania.
Dr. Milton H. Shutes, Oakland, California.
Rev. Aloysius E. Bernard, Troy, New York.
Mr. Charles W. Heathcote, West Chester, Pennsylvania.
Mr. Charles H. Stokes, New Brunswick, New Jersey.
Mrs. Rea Mansfield Knittle, Ashland, Ohio.
Mrs. Anita L. Pearson, New York City.
Mr. Carl Hirsch, Kreuzlingen, Switzerland.



THE DAILY NEWS, SATURDAY, FEBRUARY 11

HEAD AT THE LEFT IS
 ACED ON PUBLIC VIEW IN HIS COLLECTION OF HISTORICAL RECORDS;
 WHICH CHARLES F. GUNTHER HAS OBTAINED AN

THE FACT that two of the last portraits ever painted of Abraham Lincoln are owned in Chicago was disclosed to-day in fitting commemoration of the emancipator's birthday. Both were painted just before the death of Lincoln and are among the last to have been made of him.

One of the portraits was painted in 1865 by Thomas Buchanan Read, an American artist-poet, and was secured recently by Charles F. Gunther from a private family. It has never before been

exhibited. Mr. Gunther placed the painting on view in his gallery at 1018 South Wabash avenue to-day in honor of the date. The other picture is a full length view of the president sitting near his writing desk with the emancipation proclamation in his hands. It is the work of Thomas Nast, celebrated artist, who for many years was connected with Harper's Weekly. It is signed and dated 1865.

Thomas Buchanan Read, who painted the picture owned by Mr. Gunther, was a versatile genius. He was a product of Chester county, Pennsylvania, where he

was born in 1822. He died in New York in 1872 while visiting America after years of residence in Rome, Italy. Read was first sculptor and then a painter. He also wrote poetry, several of his works being published. Read's best known paintings are: "The Lost Pleiad," "The Star of Bethlehem" and "Sheridan and His Horse."

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BULLETIN OF THE
COLUMBUS
GALLERY OF FINE ARTS
COLUMBUS, OHIO

VOLUME I

JANUARY, 1931

NUMBER 1



INAUGURAL EDITION

See Page 17

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University Club of Columbus		

LOAN EXHIBITION OF OUTSTANDING PAINTINGS

LENT BY
COLUMBUS RESIDENTS
GALLERIES VII, VIII AND X

Lent by MR. AND MRS. OSCAR E. ALTMAIER
CHARLES ROSEN
272 The Blue River

Lent by DR. AND MRS. HUGH A. BALDWIN
CHARLES W. HAWTHORNE
273 Portrait of Mrs. Hugh A. Baldwin

Lent by MR. AND MRS. RALPH H. BEATON
ROBERT AITKEN
274 Benjamin Franklin (Bronze Bust)
HARRIET FRISHMUTH
275 Crest of the Wave (Bronze)

MARION HAWTHORNE
276 Golden Splendor

ALFRED HUTTY
277 Bedon's Alley, Charleston

SIR HENRY R. A. RAEBURN
278 Alexander Munro

JEAN FRANCOIS MILLET
279 The Wool Carder on Hillside

JULIUS ROLSHOVEN
280 Vintage Season

Lent by MISS IONE BEATON

MARK RUSSELL
281 Decorative Landscape

Lent by MR. AND MRS. JAMES M. BEATTY

CHARLES P. GRUPPE
282 The Clearing

EMILE A. GRUPPE
283 Woodland Pool

WILLIAM MARIS
284 The Brookside

DWIGHT W. TRYON
285 Evening

Lent by MISS MARY WALDEN-BELL

LAWRENCE SULLY
286 William Galt (Miniature)

GILBERT STUART
287 George Washington (Known as the
Williamson Portrait)

Lent by MR. AND MRS. J. M. BOBB

ALICE SCHILLE
288 Marion in an Old Costume

Lent by MR. AND MRS. KARL S. BOLANDER

CARL LAWLESS
289 The Pinnacle from Stony Run

ALICE SCHILLE
290 Portrait of Bonnie

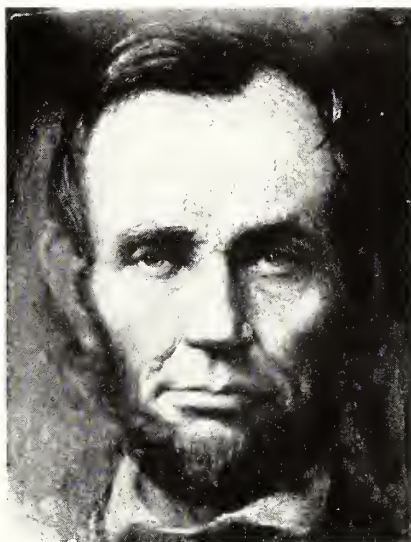
RALPH STOLL
291 Madonna (Porcelain bust)

Lent by—

MR. AND MRS. SAMUEL PRESCOTT BUSH

HOBART NICHOLS
292 Landscape

HOBART NICHOLS
293 Landscape



PORTRAIT OF ABRAHAM LINCOLN
PAINTED FROM LIFE
BY THOMAS BUCHANON READ
LENT BY CHESTER H. KUNNING

Lent by MISS ESTHER W. BOYER

294 Collective exhibit, consisting of six
icons, fourteen pieces of furni-
ture, one pottery vase, and two
articles of filagree silver, one
print and two drawings.

Lent by PROF. AND MRS. ORVILLE G. BRIM

FRANK MYERS
295 Off Massachusetts Coast

EDWARD W. REDFIELD
296 Booth Bay Harbor, Maine

CHAUNCEY F. RYDER

297 The Coming of Winter

Lent by MR. AND MRS. LESTER C. BUSH

CULLEN YATES

298 Enchantment

Lent by MR. AND MRS. H. E. CHERRINGTON

SIR JOSHUA REYNOLDS (Attribution)

299 Children with their Dog (In Case)

THEODORE VAN STUYS

300 Seen in the Barn Yard

301 French Workmanship, Two Miniatures on Ivory (In case)

302 English Workmanship, Two Miniatures on Wood (In case)

303 German Workmanship, Two Miniatures (In case)

Presented to the Columbus Gallery of Fine Arts By MR. AITKEN

ROBERT AITKEN

304 George Bellows (Bronze bust)

Lent by MR. AND MRS. F. STANLEY CROOKS

305 Icon. Russian Workmanship

Lent by MRS. WILLIAM G. DESHLER

HARRY WESTERMAN

306 Portrait of Mrs. William G. Deshler

Lent by

MR. AND MRS. FREEMAN T. EAGLESON

ARTHUR HALMI

307 Portrait of Mrs. Carrie M. Neely

308 Sicilian peasant workmanship Wood carving of St. George and the Dragon (In case)

Lent by DR. FRED E. FLETCHER

309 Collection of Japanese ivory carvings (In case)

Lent by MR. FREDERICK W. FREEMAN

G. JENSEN

310 The Stream in Winter

Lent by MRS. FAITH FORD

311 Icons. Collection consisting of six icons, two ivory statuettes, one alabaster statuette and one bronze crucifix.

Lent by WILLIAM M. GINDER

C. P. PIAZZATA

312 The Temptress

BARTHOLOMEUS BRUYN

313 Portrait of a Lady

J. S. CHARDIN

314 Still Life

I. 18

PETER PAUL RUBENS

315 Apostle Andrew

LORENZL

316 Dancer (Bronze)

TIEPOLO

317 Two Sketches

HOUDON

318 Voltaire (Bronze bust)

319 Cornation Plate (In case)

320 Four Vestments

321 Gaming Table

Lent by

MR. AND MRS. CHARLES E. GOODYEAR

JEAN JACQUES HENNER

322 Head of Young Girl

Lent by MRS. WILLIAM B. GROVE

ROBERT O. CHADEAYNE

323 The Gray Shore

Lent by MR. AND MRS. JOHN R. GOBEY

RALPH A. BLAKELOCK

324 Moonlight

J. B. C. COROT

325 Lake and Cottage

CHARLES WARREN EATON

326 By the Canal, Belgium

BERNARD DE HOOG

327 First Steps

JEAN CHARLES CAZIN

328 Burning Peat

J. FRANCIS MURPHY

329 Sunset

FELIX ZEIM

330 Grand Canal

Lent by

MR. AND MRS. FREDERICK G. HATTON

WILLIAM M. HECKING

331 Headlands at Pulpit Rock Monhegan

CARLFORD DALTON

332 Autumn

RAY KINSMAN WATERS

333 My Flower Garden

E. V. PARSONS

334 Boy with Turtle (Bronze)

Lent by FREDERICK H. HATTON

335 Collection of thirty-three old bells (In case)

Lent by MRS. KATE B. HAYDEN

LEONARD GILDER

336 Winter in the Glen

337 Russian Icon.

Lent by MR. AND MRS. LOUIS R. HILDRETH
FRANK DE HAVEN
338 Landscape

DAVID TENIERS (The Younger)
339 Landscape

WILLIAM PADGETT
340 The Apple Stall

341 School of Bruges—about 1500

342 Pinturicchio, XIV, XV Century

Lent by MR. AND MRS. JOHN H. HISLOP

FRANCIS D. MILLET
343 A Love Letter

W. GALE
344 Head of an Eastern Child (In Case)

Lent by MR. AND MRS. RALPH W. HOYER

JOHN A. CROOK
345 Gloucester Boats

Lent by

MR. AND MRS. HERBERT B. HALLIDAY
ANTHONY J. OFFERMANS
346 Eventide

Lent by

MR. AND MRS. B. GWYNNE HUNTINGTON
MRS. ALBERT C. FAULEY
347 Portrait of Mrs. B. Gwynne Hunt-
ington

Lent by MR. AND MRS. ROBERT H. JEFFREY

CHARLES ROSEN
348 Delaware River

EUGENE E. SPEICHER
349 Bouquet

EUGENE SPEICHER
350 Portrait of Mr. Joseph A. Jeffrey

Lent by MR. AND MRS. DERROL JOHNSON

CARL SPRINGER
351 The Wood's Interior

Lent by MR. AND MRS. EDWARD D. JONES

JOHN E. COSTIGAN
352 My Wife

JOHN E. COSTIGAN
353 Landscape with Flowers

J. JEFFREY GRANT
354 Sea Gull's Rock

MARY E. COOK
355 Lucette (Bronze statuette in case)

FRANK DE HAVEN
356 Where Gentle Breezes Blow

OLAF OLESEN
357 Autumn Fanfare (Mural panel)

358 Collective exhibit of seventy-five
medals (In case)

Lent by MISS JOSEPHINE KLIPPART

CHARLES SIMS
359 The Garden

Exhibited in Reception Room of Director's
Office

360 Collective exhibit, consisting of two
dresses, six pieces of lace and two
shawls (In case)

Lent by CHESTER H. KUNNING

THOMAS BUCHANON READ
361 Portrait of Abraham Lincoln

Lent by MR. AND MRS. WALTER A. JONES

A. M. CORTER
362 Landscape

RUFUS WRIGHT
363 Gen. U. S. Grant

C. P. NEWELL
364 Portrait of Daughter of Mr. and
Mrs. Walter A. Jones (Miniature)

ROMNEY
365 Portrait of young girl (Miniature)

Lent by MISS MARY JUDKINS

CORREGGIO
366 Italian Landscape

Lent by

MR. AND MRS. FRANK W. KULCHAR
KENYON COX
367 Still Life

Lent by MRS. HARRIET KIRKPATRICK

GRANVILLE SMITH
368 Autumn

Lent by MR. AND MRS. FRED LAZARUS, JR.

CHARLES ROSEN
369 Silvery Winter

LUIGINI
370 Jacistairs

A. BARYE
371 Bears Climbing up Rocks (Bronze)

JACOB EPSTEIN
372 Jean Phillipi Asleep (Bronze)

Lent by MRS. MARY F. LINN

373 Collective Exhibit of art objects
In memory of the Late T. P. Linn

Lent by MR. AND MRS. E. H. MCCLOUD

THOMAS COUTURE
374 The Opening of the Casket

VAN DE NEER
375 Landscape

LEOPOLD SCHMUTZLER
376 A Spanish Girl

Lent by PROF. AND MRS. WM. MCPHERSON
RALPH FANNING
377 Sycamore Nocturne
Shown in Reception Room of Director's Office

Lent by MR. AND MRS. O. A. MILLER
B. W. VAN BOSKERCK
378 French Landscape
JAMES R. HOPKINS
379 Portrait of Mr. O. A. Miller

Lent by MRS. C. R. MONSARRAT
CHARLES JACQUE
380 Sunset

Lent by MRS. NESBITT
GUY BROWN WISER
381 Portrait of Mrs. Hugh E. Nesbitt

Lent by
THE OHIO STATE SAVINGS ASSOCIATION
JOHN C. JOHANSEN
382 Portrait of John J. Stoddart

Lent by THE ORTON MEMORIAL LIBRARY
OF THE OHIO STATE UNIVERSITY
JAMES R. HOPKINS
383 Portrait of Edward Orton
ALEXANDER BOWERS
384 Marine

Lent by
PROF. AND MRS. RODERICK PEATTIE
JEAN MACLANE
385 Portrait of Mrs. Peattie as a Child
JEAN MACLANE
386 Winter Afterglow

Lent by MR. LEO. POLLAK
DEUDONNE
387 Figure in Repose
Shown in Reception Room—Director's Office

Lent by MR. AND MRS. J. R. POSTE
CHARLES BRADFORD HUDSON
388 Point Lobos, California

Lent by MR. JOHN F. REESE
CHARLES WARREN EATON
389 Sunset
LOIS DESSAR
390 Returning Home

Lent by MRS. SAMUEL W. ROBINSON
SIR JOSHUA REYNOLDS
391 Miniature portrait of Alexander
Charley

Lent by MR. AND MRS. FREDRICK SHEDD
LEONARD OCHTMAN
392 Early Spring Morning

CHAUNCEY F. RYDER
393 Abandoned Lumber Camp
DWIGHT W. TRYON
394 After the Storm

Lent by MISS ALICE SCHILLE
ROBERT O. CHADEAYNE
395 Winter
396 Icons
397 New Mexican Santo
Lent by MR. AND MRS. LOUIS A. SEYFFERT
LEOPOLD F. SEYFFERT
398 The Sisters
LEOPOLD F. SEYFFERT
399 Portrait of Mr. Louis A. Seyffert
LEOPOLD F. SEYFFERT
400 Still Life

Lent by PROF. AND MRS. W. H. SIEBERT
ARTHUR WESLEY DOW
401 Corner of the Pasture
Shown in Reception Room of Director's Office
CHARLES W. HAWTHORNE
402 Elizabeth
CHARLES W. HAWTHORNE
403 Portrait of Dr. William O.
Thompson

CHARLES W. HAWTHORNE
404 Portrait of Prof. Siebert
E. PIETERS
405 The Seamstress

Lent by MR. AND MRS. G. EDWIN SMITH
PAUL KING
406 Stiffening Breezes

Lent by MISS MARGARET TAYLOR
407 Collective exhibit of art objects
(In case)

Lent by MR. AND MRS. BEN J. THROOP
MAURICE HAGUE
408 October Beeches

Lent by MR. AND MRS. WEBB I. VORYS
ALICE SCHILLE
409 Portrait of Margo

Lent by MR. AND MRS. EMILE E. WATSON
FREDERICK J. WAUGH
410 Slack of the Tide

Lent by MRS. KARL T. WEBBER
MRS. HERMON MCNEIL
411 Celest (Bronze)

CATALOG OF SCULPTURE

ANONYMOUS LOAN

412 Greek Head

CANOVA

413 Bust of Jerome Bonapart

Lent by MR. AND MRS. WILLIAM S. COOK

MARY ELIZABETH COOK

414 Marble head, Betty

Lent by THE ARTIST

MARY ELIZABETH COOK

415 Marble figure, Joyeuse Rencontre

MARY ELIZABETH COOK

416 Plaster cast, Meditation

MARY ELIZABETH COOK

417 Plaster cast, Garden Statue

Lent by THE ARTIST

ERWIN FREY

418 Girl Figure, Life Size

ERWIN FREY

419 Decorative Figure

ERWIN FREY

420 Buck

Lent by THE ARTIST

GEORGE W. MOHR

421 Bust of My Mother

Lent by THE ARTIST

CHESTER R. NICHODEMUS

422 Baley Fountain

CHESTER R. NICHODEMUS

423 Character Study of an Artist

CHESTER R. NICHODEMUS

424 Portrait of Mrs. Harry G. Carnell

Lent by THE ARTIST

ANNETTE J. ST. GAUDENS

425 Marble head, Paul

Lent by GENERAL EDWARD ORTON, JR.

WEDGEWOOD POTTERIES

426 Bust of Josiah Wedgwood

Lent by FERDINAND HOWALD

GASTON LACHAISE

426a Modern Head of Woman (Bronze)

PERMANENT GALLERY EXHIBITION

SESSIONS ROOM

MAURICE HAGUE

427 After the Storm

ROBERT HENRI

428 Woman in the Yellow Shawl



MARBLE BUST OF "PAUL"
BY ANNETTA J. ST. GAUDENS

ADELAIDE COLE CHASE

429 Portrait of Mrs. Ralph Adams Crane

STANBURY VAN BUREN (Mrs. Albert Fauley)

430 Landscape

STANBURY VAN BUREN (Mrs. Albert Fauley)

431 Landscape

ALICE SCHILLE

432 Market Place at Le Pray

LEONARD OCHTMAN

433 Landscape

W. T. RICHARDS

434 Landscape

FRANK DUVEINECK

435 Sketch of his Sister

GEORGE OBERTEUFFER

436 The Little Bathing Beach

JOHN C. JOHANSEN

Interior—Evening

FERDINAND BOL

437 Portrait of Rembrandt

ALBERT FAULEY

438 Sicilian Salt Bark, Christo Forie
Colomboin

ARTHUR MELTZER

439 The Robe of Winter

ROLF STOLL

440 Peasants of Segovia

CARL SPRINGER

441 Winter

ALICE SCHILLE

442 Miss Nancy

EXHIBITION OF RARE OLD FURNITURE FROM HOMES OF COLUMBUS RESIDENTS PACKARD MEMORIAL LIBRARY ROOM

By MRS. F. STANLEY CROOKS

TO Miss Margaret Livingston Taylor and Miss Josephine Klippart goes the honor of having started a few "feathers" sprouting in our contemplated American Wing.

Eventually this department of the Gallery will comprise an exhibition of authentic old furniture and decorative objects of all periods. At the present time the permanent gifts from Miss Tay-

don, England, 1865, on the occasion of the successful laying of the Atlantic Cable.

It is particularly fitting that the nucleus of this permanent collection should be formed by two women who since the beginning of the Gallery forty years ago, have been associated with and active in its advancement. Miss Taylor's sister-in-law, Mrs. Edward S. Taylor was one of that first small group of charter members who met to read Winkelman's History of Art and became inspired with the idea of founding an Art Association in Columbus. Miss Klippart was a member of the faculty of the first Art School in 1878 and is still doing creditable painting. It is to be hoped that others owning treasures will emulate these two leaders.

The Inaugural Exhibition Committee is grateful to the following members for the loan of furniture and art objects for the American Wing.



AMERICAN FIDDLEBACK
COLONIAL DINING ROOM SUITE
SHIELD INLAY — FIFTEEN STARS
GIFT OF MRS. MARY L. TAYLOR

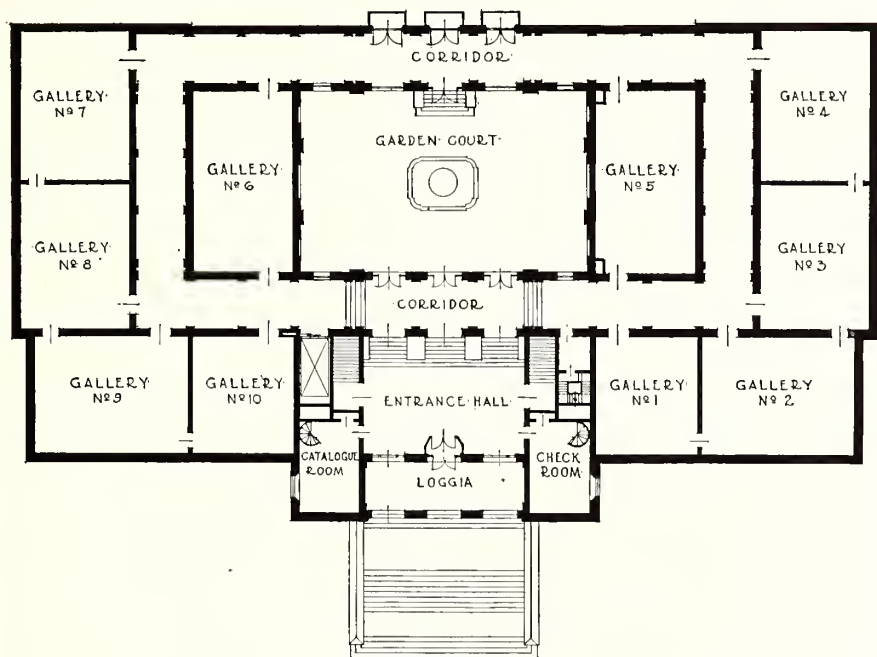
lor and Miss Klippart are temporarily housed in "The Frank L. and Eva L. Packard Library" room at the southeast corner of the lower floor. They will be supplemented during the official opening by many authentic pieces loaned for this occasion by members of the Gallery.

Miss Taylor's gift comprises a dining table and six chairs of mahogany inlaid with a design of eagle and shield in brass and ivory. Upon each shield are thirteen stars representing the thirteen original states of the Union. The furniture is not only interesting from an artistic standpoint, but also has a great historical value dating back, as it does, to 1790.

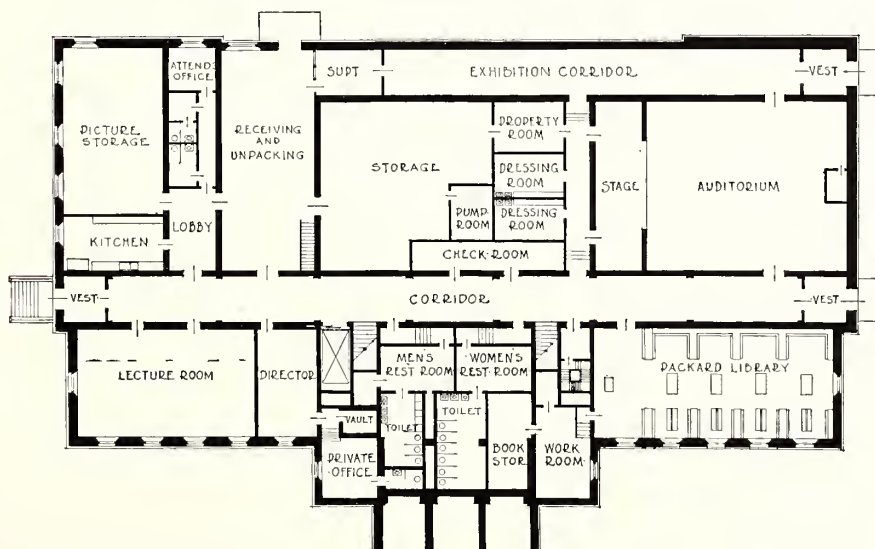
Miss Klippart's gift comprises some rare and valuable art books, choice laces and a costume of blue taffeta and Lyons velvet and the loan of a black moire costume worn by Mrs. John H. Klippart at a reception given for Cyrus Field in Lon-

Mrs. Oscar C. Altmaier
Mrs. Ralph H. Beaton
Mrs. Stanley G. Brooks
Miss Sarah Foster Copeland
Mrs. Freeman T. Eagleson
Mr. Charles H. Egelhoff
Miss Carrie B. Elliot
Mrs. Alexander W. Forrest
Mrs. Robert N. Gillispie
Mrs. R. Gilmore Hanford
Mrs. James W. Huffman
Mrs. Harold J. Kaufman
Miss Grace Kelton
Mrs. P. W. Luphe
T. P. Linn Estate
Mrs. Jonas F. McCune
Mrs. Albert M. Miller
Mr. E. Mithoff Nicholas
Judge and Mrs. Samuel G. Osborn
Miss Anna Parrott
Mrs. F. E. Rathburn
Mrs. Robert E. Rockwood
Miss Margaret L. Taylor
Mrs. W. S. Truesdell
Mrs. John C. Whitridge
Mr. Morris G. Woodhull

RICHARDS, McCARTY AND BULFORD, ARCHITECTS
ARCHITECTS FLOOR PLANS



MAIN FLOOR PLAN



GROUND FLOOR PLAN

BULLETIN OF THE COLUMBUS GALLERY OF FINE ARTS

VOLUME I

JANUARY, 1931

NUMBER 1

BULLETIN EDITOR, KARL S. BOLANDER
Director Columbus Gallery of Fine Arts
and The Columbus Art School

Published Monthly Except
July and August

Entered as second class matter, January
22, 1931, at the Post Office at Columbus,
Ohio, under the act of August 24, 1912.

LOCATION

Gallery, 480 East Broad Street
Between Ninth St. and Washington Ave.
Art School, 44 N. Ninth Street.

To reach, take either Oak or Long
Street cars—alight at Ninth Street, walk
to Broad.

ADMISSION

Open free each day except Monday,
when 25 cents is charged. Free to mem-
bers on this day.

HOURS

Offices open 8:30 — 5:00
Galleries open 10:00 — 5:00
Sundays 2:00 — 6:00
Thursday Evenings 7:00 — 10:00

THE ART SCHOOL

The art school conducts a very busy
program of Day, Evening and Saturday
classes in many phases of art. For de-
tailed information apply for illustrated
catalog.

GALLERY BEQUEST FORM

I hereby give and bequeath to the
Columbus Gallery of Fine Arts the sum
of _____ for carrying on the
general activities of the institution as the
Board of Trustees of the Gallery may
direct.

The Director will be pleased to dis-
cuss ways and means of assisting the gal-
lery by desirable gifts.

MEMBERSHIP

Copies of the Bulletin will be mailed
free to all Gallery members paying \$10.00
or more per year. Annual subscription
price of bulletin, \$1.50. Single copies,
15 cents.

CLASSES OF ANNUAL MEMBERSHIPS

Supporting Member, \$100 annually.

Payments of \$100 or more, annually,
are credited by the Treasurer until the
sum of \$1,000 has been contributed, at
which time the Supporting Member be-
comes a Life Member.

Sustaining Member, \$50 annually.

Active Member, \$10 annually.

Associate Member, \$5 annually; a re-
stricted class of membership for teachers
and ministers.

Junior Member, \$1, annually; a re-
stricted membership for children and
students.

Telephone, AD. 5932



Find Painting of Lincoln on Panel of Door

Painted by a young poet, artist and sculptor on a wooden door panel in an inn where they both stopped one night during the civil war, an original portrait of Abraham Lincoln, bought several years ago in Tennessee by an antique collector for \$35, is now valued by one bidder at \$20,000.

The history of the picture of the great emancipator, painted by Thomas Buchanan Read, and now in the possession of C. H. Kunning, Columbus (O.) sales manager, was told today by his brother, Paul W. Kunning of the Chicago Association of Commerce.

Bought It for \$35.

"My brother makes a hobby of collecting early American furniture and glassware," Mr. Kunning said. "While traveling in Tennessee he was offered this original painting of Lincoln on the piece of wood on which it was painted in 1863 or 1864 for \$35.

"He rejected the offer, but after thinking more about it he decided to buy the painting. By this time he was nearly 300 miles away, but he got out of his hotel bed at 3 o'clock in the morning and drove back the entire distance. He got there the same day and bought the portrait.

"He had it examined at a convention of art critics and dealers in Baltimore, and they pronounced the signature and style of Read as authentic. He's been offered as much as \$20,000 for that framed piece of wood, but he will not part with it."

Read Versatile Artist.

Read was a versatile artist. He was a protege of the elder Nicholas Longworth, and painted a number of contemporary figures. Besides this hitherto unknown portrait of Lincoln, his other works include paintings of Henry W. Longfellow, President Harrison and George Peabody, the latter work still hanging in the institute at Baltimore.

He also wrote the immortal "Sheridan's Ride" and did a bust of the fiery general shortly after.

The hotel where the portrait was made has long since been razed, Mr. Kunning said, and its location is unknown. Although his brother acquired the painting in Tennessee, it is not believed that the inn was in that state.

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Columbus, Ohio,
September 24, 1931.

Mr. L.A. Warren,
Lincoln Life Insurance Co.,
Ft. Wayne, Indiana.

My dear Sir:-

Last week I had the pleasure to visit Lincoln's Tomb, at Springfield, Illinois. I had with me a portrait of Lincoln, painted from life, by Thomas Buchanan Read, in 1865. I also had the pleasure meeting and showing Mr. E.W. Fay, Custodian of the Tomb, the portrait. He was much impressed. It was his opinion that this portrait, was the best painting of Lincoln, that he had ever seen. On going thru his records he found that Read had also painted another portrait of Lincoln, but a profile, that is the property of the late Charles F. Gunther, 1018 South Wabash Ave., Chicago Illinois. A record and photograph, may be found in the Chicago, 'Daily News' dated Feb., 12, 1916.

Mr. Fay suggested that I show you the painting. As I was called back to Columbus, Ohio, on urgent business, I did not get the pleasure of meeting you. I am therefore mailing you a photograph of my Lincoln painting, which I hope you will accept for your files. I will be in Ft. Wayne in the near future. I hope to have the painting with me at that time. If you are interested in seeing the original at that time, I will be pleased to stop at your office. The painting is for sale. Unsolicited Mr. Fay, gave me a signed statement as to the value he would put on the portrait.

Trusting that I may hear from you, I am,

Very truly yours,

Chester H. Kunning

Chester H. Kunning,
1658 Neil Ave.,
Columbus, Ohio.

September 29, 1931

Mr. Chester H. Kunning
1658 Neil Avenue
Columbus, Ohio

My dear Mr. Kunning:

We thank you very much for the portrait of the Read painting and we shall be very glad to keep it for reference in our file of available Lincoln paintings.

Our budget just at present will not allow the purchasing of any paintings and I am quite sure it would be a waste of your time to come to Fort Wayne especially to show us the painting with anticipation of making a sale.

We will be pleased, however, to advise any of our friends who may inquire about available paintings of the work now in your possession.

Very sincerely yours,

Director
Lincoln Historical Research Foundation

LAW:LH

See Parley File

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
LIBRARY

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THE UNIVERSITY OF CHICAGO

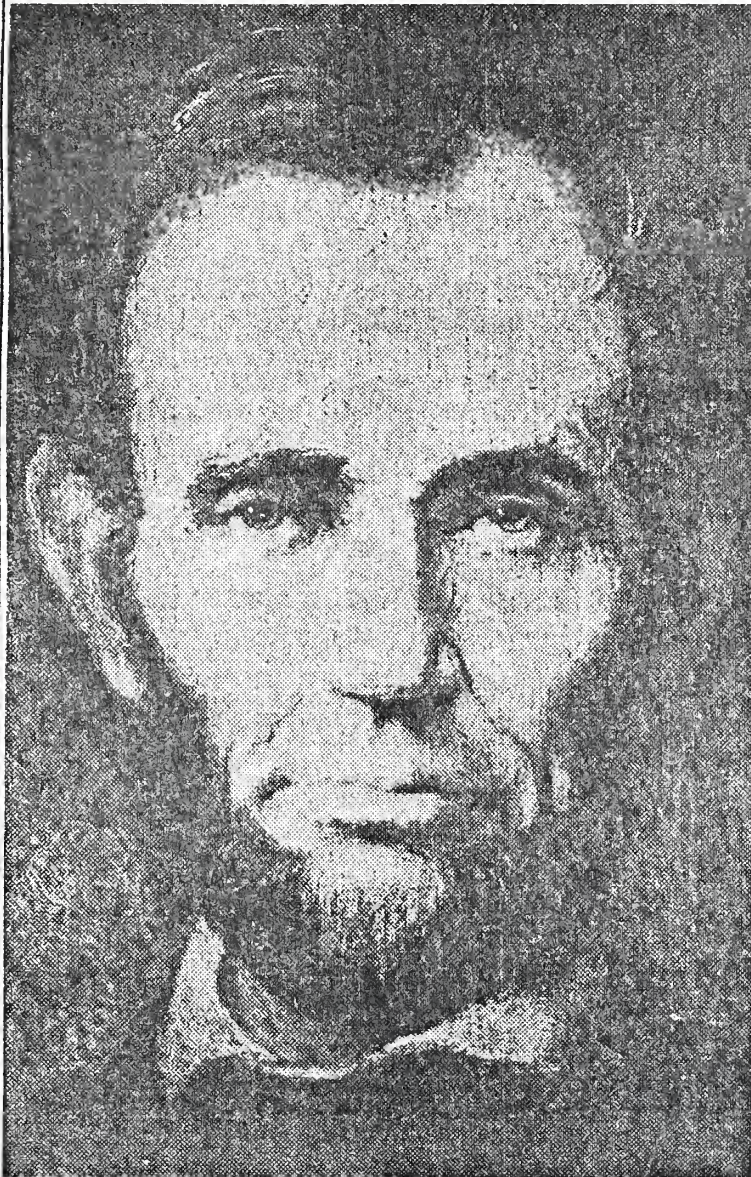
THE UNIVERSITY OF CHICAGO
LIBRARY

** COMPLETE EDITION

Columbus Dispatch Feb 12 1932

Local Man Owns Lincoln Portrait Painted in 1864

C. H. Kunning, 1658 Neil Avenue, Acquires Newly-Discovered Likeness of Emancipator—Is Valued at About \$40,000.



A NEWLY discovered contemporary portrait of Abraham Lincoln, painted by Thomas Buchanan Read, until-known early American artist, in 1864, which is shown above, is owned by C. H. Kunning of 1658 Neil avenue.

Through the efforts of Karl Bolander, director of the Columbus Gallery of Fine Arts, the portrait was recently viewed at the Fogg museum at Harvard university, and the Vose galleries in Boston, at which time the identity of the artist and the age and authenticity of the portrait were further established.

COLLECTORS, and students of Lincoln, in all parts of the United States, including W. H. Fay, custodian of Lincoln's tomb in Springfield, Ill., say this portrait of the Great Emancipator is one of the best ever produced.

A reproduction of the painting is being used for the first time in the new book on the martyred president, entitled "Abraham Lincoln."

The original painting is valued at \$40,000. Kunning holds all copyrights to the reproduction.

The painting is done on a wooden panel and will be on display at the Columbus Gallery of Fine Arts during the remainder of February.

A BRONZE life mask of Abraham Lincoln, made in 1860, by Leonard W. Volk, is in the changing case exhibits at the gallery. It is regarded, without question, the most perfect representation of Lincoln's face in existence.

The mask is of the martyred Civil war president's face and hands. They are owned, at present, by Mr. and Mrs. S. P. Bush of Gahanna, who loaned the pieces to the gallery for the month of February.

A N AUTOGRAPH of Lincoln, a piece of velvet from his inaugural coat framed with flowers from his coffin and an invitation to the inaugural ball of 1865, all owned by Mrs. A. W. Kuhns, 200 Woodland avenue, are also being exhibited at the gallery in this same case.

A commission of first lieutenantcy conferred upon Lucius F. Brown, which was signed by Lin-

coin, is there too. This belongs to Helen and Ralph McCombs, 825 Franklin avenue. The latter are grandchildren of the recipient of this commission.

An engraving and a medal of Lincoln made by the United States mint are also in this collection, loaned by Mrs. Edwin R. Sharp, jr., 737 Bryden road.

Columbus, Ohio,
February 16, 1932.

Mr. Louis A. Warren,
Lincoln Historical Research Foundation,
Et. Wayne, Indiana.

My dear Mr. Warren:

It appears that the January issue of "Lincoln Lore", carried an account of my Lincoln portrait that was painted by Thomas Buchanan Read in 1864; under "Books and Booklets". At least, so I am informed by several students of Lincoln, who have written to me lately. Most of the letters coming to me, were inquiries as to the price of my publication. In each case I have replied that the reference must pertain to copies of the original portrait that I have put on the market in a limited number only and not to any literature. I have sold quite a few reproductions of the original thru your publication. Under separate cover I am mailing you the picture as it is put on the market.

Since I have owned the original and the publication of Mr. Emanuel Hertz's book, I have had so many requests for copies of the original, that I decided to make copies available to those who were interested in Mr. Lincoln. With the picture I also inclosed the literature that I mailed to department stores selling pictures, art shops and museums. Department stores sell single copies for three dollars.

I am wondering if you sell advertising space in your publication and if I would be permitted to run an add with a cut of the picture in your publication.

Mr. Meserve of New York and Mr. Oliver Barrett have seen the original recently and expressed themselves very kindly as to its true expression of Mr. Lincoln. Mr. Fay, was also very liberal in his praise. He viewed the original last October.

Mr. Hertz contributed an article in the 'New York Times', magazine section dated, February seventh. A cut of my Lincoln and a reference to it was made in the article.

Will you kindly inform me as to your advertising rate, should you permit me to use your publication? I would be pleased to have you accept the copy of the picture with my well wishes.

Sincerely yours,

C. H. Hunning

C. H. Hunning,
1658 Veil Ave.,
Columbus, Ohio

February 20, 1932
Dict. February 19

Mr. S. H. Kunning
1658 Neil Ave.
Columbus, Ohio

My dear Mr. Kunning:

I want to thank you very much for your excellent Lincoln portrait which we have received and trust it may have a good sale.

The descriptive folder which you publish comes under the classification of a Lincoln booklet and as such we listed it in the bibliography to which you refer and which has caused many Lincoln writers to inquire about it.

If further inquiries come I will suggest to them that the booklet which you issue is mentioned rather than the portrait itself.

While we should be very glad indeed to oblige you, we have not allowed any advertising material to appear in our bulletin, although we are glad to give such notices as we gave your booklet gratis.

If other publications come from your hands, we should be very glad to announce them.

Very sincerely yours,

Director
Lincoln Historical Research Foundation

LAN:EB

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MUSEUM OF MODERN ART

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C. H. KUNNING
101 SOUTH MAIN STREET
NEW BREMEN, OHIO

Arthur F. Hall

January 19, 1933

Mr. Arthur F. Hall,
The Lincoln Life Insurance Co.,
Ft. Wayne, Indiana.

LINCOLN LIFE
Referred to _____
REC'D JAN 22 1933
Answered _____
OFFICE OF PRESIDENT

Dear Mr. Hall:

After a very pleasant evening spent with the book, that you so kindly gave me last Sunday; I again wish to thank you for your thoughtful courtesy. I assure you that it will always be one of my prized possessions.

I am inclosing a small glazed photograph of the Lincoln Portrait, together with the history of the artist and of the portrait, for your files. I have your assurance we choose the use the picture and the history in the Companies' Offices and on our sign, you have my permission to do so gratis; provided full credit is given my copyright on the picture.

Thanking you again, I am,

Cordially yours,
C. H. Kunning

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C. W. LYON, INC.

20 EAST 56TH STREET

NEW YORK

TELEPHONE ELDORADO 5-3951

Antiques

LINCOLN LIFE

Referred to

REC'D FEB 17 1934

Answered

OFFICE OF PRESIDENT

Objects of Art

February 10, 1934

Arthur F. Hall, President,
c/o Lincoln National Life Insurance Co.,
Fort Wayne, Ind.

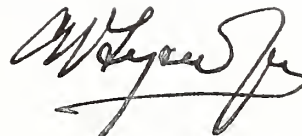
Dear Mr. Hall:-

At the suggestion of Mr. C. V. Anderson of Cincinnati, Ohio, we are writing to tell you of a portrait of Abraham Lincoln painted from life by Thomas Buchanan Read, the brochure of which we enclose. We are offering it for sale at \$5,000.00, having originally been sold to one of America's foremost collectors at \$6,500.00, who has since passed on.

If you are interested we will send you a photograph of it and if not will you kindly return the data.

Yours very truly,

C. W. LYON INC.



CVL JR:WH
ENC.

Portrait of Abraham Lincoln painted
from life by Thomas Buchanan Read,
1864

This portrait is one of the few life portraits of Lincoln the most powerful figure in our history, and is therefore exceedingly rare.

Thomas Buchanan Read, Poet Artist, was born in Chest County, Pa., March 12, 1822. When scarcely 20 years of age, he left his home and drifted to Cincinnati, Ohio, where having been befriended by the sculptor S. V. Clevenger, he gained the rudiments of an artistic education and began to practise his profession making rapid progress in portrait painting. He had a studio in Cincinnati from 1839 to 1841 when he visited New York and Boston, finally settling in Philadelphia in 1846.

He became equally successful in poetry as he was in Art. His most famous and familiar poem being "Sheridan's Ride". He also produced good work in sculpture, his best known piece in this line being a bust of Sheridan. He lived much abroad during the years between 1850 and 1861, but returned home during the Civil War and wrote many patriotic songs which he himself recited to the soldiers in camp and for their benefit in the North. After the close of the War, he resided chiefly in Cincinnati, Ohio and Philadelphia, Pa. He died in New York City, May 11, 1872.

Read painted the portraits of many celebrated personages of his day among them being Benjamin Harrison, George M. Dallas, Henry W. Longfellow, Gen. Philip H. Sheridan, and Lincoln.

This portrait was purchased from the Estate of the late Maj. William Noerum Wetmore of New York and Allenhurst, N. J. He had inherited it from his father Samuel Wetmore, international banker of New York and London. The latter had purchased it from his associate and fellow banker, Col. Jacob R. Freese, M.D. of Trenton, N.J.

Samuel Wetmore was born in Middletown, Connecticut in 1810 and died in New York City in 1884. For many years his office was at 59 Pine Street. In 1880 he moved to 56 Wall Street. His New York home was at 15 Waverly Place. In 1863 he became one of the original Fellows in Perpetuity of the National Academy of Design, purchasing two memberships. Major William Boerum Wetmore, his son, was graduated from West Point in 1872. His wife was Katherine B. Havercamp.

Dr. Freese was an intimate friend of President and Mrs. Lincoln. Lincoln refers to his great friendship for Dr. Freese in the following letter addressed to J. S. Ten Eyck and dated September 19th, 1864.

"Doctor J. R. Freese, now Editor of a Union Journal in New Jersey, resided for a time in Illinois where and when I made his acquaintance and since when, I have enjoyed much of his friendship. He is somewhat wounded with me now, that I do not recognize him as he thinks I ought. I wish to appoint him a provost-marshal in your State. May I have your approval?"

An earlier letter refers to him in this vein:

"To Secretary Stanton 1863

"I personally wish Jacob Freese of New Jersey, to be appointed Colonel for a colored regiment and this regardless of whether he can tell the exact shade of Julius Caesar's hair."

Dr. Jacob R. Freese, Banker of Trenton and Newspaper Owner of Trenton, New Jersey was born near Hope, Warren County, New Jersey, March 4th, 1826. He was a descendant of Dutch and English pioneers of Warren County, New Jersey. After studying Medicine, he was graduated at the College of Physicians and Surgeons in Philadelphia and immediately settled in Bloomington, Illinois, where he began to practice. Here he met with great success and became one of the leading Medical men in Bloomington. A Medical College was founded there of which he was made Professor of Surgery and President of the College. While in Illinois he made the acquaintance of and became attached to Lincoln.

His wife being anxious to renew contacts with her friends and relatives in New Jersey, he returned there in 1857. Having purchased the State Gazette and The New Jersey Republican Newspapers of New Jersey, he merged them into one under the name of The State Gazette and determined to edit it himself. For this purpose, he settled in Trenton, New Jersey. In 1859, he was appointed Bank Commissioner of New Jersey.

Soon after the beginning of the War in 1861, at the request of the Government of New Jersey, he accompanied one of the regiments, from his State to Washington. While there, he entered the service and was immediately appointed by Lincoln, Asst. Gen. of Volunteers, entering upon active duty at once.

In his absence at the front, his wife, Lily S. Swayze Freese, published and Edited his newspaper in Trenton. She was a Magazine writer of some reputation and wrote both in prose and poetry. They were married December 25th, 1847.

Dr. Freese remained in the service until January, 1864, when he resigned and returned to Trenton. In 1866 he was appointed by President Johnson one of the U. S. Commissioners to the Paris Exposition and accordingly went abroad remaining there until 1876. He was long a banker of Trenton and Trustee and Director in various other financial institutions. Throughout his life, he had been a staunch Republican and was one of the six who held the first Republican Convention.

On the back of the canvas inscribed the following poem by Read 1864:

"Sincere, courageous, benevolent;
 Lawyer, Liberator, President;
 Behold the visage of a man,
 The mighty Father Abraham!

faintly

February 14, 1934

Mr. C. W. Lyon
20 East 56th Street
New York, New York

Dear Mr. Lyon:

Your letter addressed to Mr. Arthur F. Hall, president of the Lincoln National Life Insurance Company, has been forwarded to our department, regarding the painting by James Buchanan Read.

We have known of this picture for several years and have its complete history in our files. We have received many letters from owners listing it to us at a much lower figure than the one you are holding it at. However, we are not interested in acquiring it.

Yours very truly,

RGM/H

R. Gerald McMurtry, Librarian
Lincoln National Life Foundation

1870

1870

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1870

Tribune Prints Rare Picture of A. Lincoln

Now Ranks as the Most
Haunting of Martyred
President's Portraits.

By James O'Donnell Bennett.

(Picture in rotogravure section.)

ONE of the strangest stories in the annals of American painting is the story of Thomas Buchanan Read's portrait of Lincoln which THE TRIBUNE reproduces in color in this morning's rotogravure section.

For thirty-eight years that picture lay forgotten and unvalued in a trunk among other attic lumber. But last summer, hanging in a place of honor in the Illinois Host house, it was viewed by eight million visitors to the World's Fair and it now ranks as "the most haunting of the portraits of Lincoln."

Nor do the arresting contrasts in the story of the picture and its painter end there.



Thomas Buchanan Read

THOMAS
BUCHANAN READ.
[1822-1872.]

Two—and Only Two—of Read's Poems Are Remembered.

For it was painted by a poet who, though his collected poems make three stout duodecimo volumes of more than twelve hundred pages, failed to achieve authentic rank in American literature. But he wrote two poems—"Sheridan's Ride" and "Drifting"—which long have been remembered and long will be. For many a year after the civil war thousands of American schoolboys could and with the faintest encouragement would recite:

*Up from the South at break of day,
Bringing to Winchester fresh dismay,
The affrighted air with a shudder bore,
Like a herald in haste, to the chief-
tain's door,
The terrible grumble, and rumble, and
roar,
Telling the battle was on once more,
And Sheridan twenty miles away.*

And so on through the seven galloping stanzas that end with the lines:
*Be it said, in letters both bold and
bright,
"Here is the steed that saved the
day,
By carrying Sheridan into the fight,
From Winchester, twenty miles
away!"*

"Sheridan's Ride" Composed in a Few Hours.

That ballad was written in a few hours for the American actor and elocutionist, James Edward Murdoch, and was recited by him in 1865 at Pike's Opera house, Cincinnati, on the evening of the day of its composition, the proceeds of the entertainment going to the sanitary commission, which was the Red Cross of civil war days. Send to the public library for the three volumes of the edition of 1863 of Read's "Poetical Works" and you will find the three pages of "Sheridan's Ride" brown with much thumbing. The other four hundred and seventeen pages of that third volume are almost virgin white. The difference indicates the decisive kind of criticism plain folk write—with moist thumb and forefinger.

'Tis the same with the five pages of "Drifting" in the second volume. To this day many persons who know not the name of the author can croon the opening stanzas of the fourteen six line stanzas of "Drifting":

*My soul today
Is far away,
Sailing the Vesuvian Bay;
My winged boat,
A bird afloat,
Swims round the purple peaks
remote:*

*Round purple peaks
It sails, and seeks
Blue inlets and their crystal
creeks,
Where high rocks throw,
Through deeps below,
A duplicated golden glow.*

And dreamily people drift into the last stanza:

*No more, no more
The worldly shore
Upbraids me with its loud uproar!
With dreamful eyes
My spirit lies
Under the walls of Paradise!*

The ripple of the lines! Than Poe's "Raven" and Holmes' "Last Leaf"

there is no defter witchery of form in American verse.

Read Achieved Haunting Quality in Poem and Portrait.

The haunting quality that keeps Read's "Drifting" on the tongues of men is precisely the quality that within a few months endeared his rediscovered portrait of Lincoln to millions of Americans. Read painted

the portrait from life in a few hours of a day in 1864 when President Lincoln was a guest at Secretary of War Stanton's summer residence in the District of Columbia. The painter worked rapidly in oils on a wooden panel measuring eight by ten inches and he never had an opportunity to transfer his sketch to canvas because the Stanton family promptly and urgently asked that the hardly finished sketch be given to them. Perhaps that was just as well, because Read, whose fault as an artist in both verse and pigments was a tedious overelaboration, might have blurred the haunting quality in the eyes.

To that quality the world owes the rescue of the picture from oblivion.

When, in March, 1930, the present owner of the picture, Chester H. Kunning, who has homes both in New Bremen, O., and Evanston, Ill., went into an antique dealer's shop in Cincinnati he did not go to buy pictures.

"I went," he told me a few days ago, "to buy pewter. Many years ago Sellew & Co. made the first pewter in the central west—and they made some of the finest. Hence Cincinnati is still a Mecca for collectors of pewter. Read's portrait of Lincoln stood on an old red plush chair in the shop. From the first it haunted me, and the dealer remarked, 'It's a contemporary portrait and it passed from the family of Secretary of War Stanton to a branch of the family living near Lexington, Ky. They came upon hard times and sold it. Three weeks ago it came into my possession.'

"Such was the dealer's account of the portrait. I bought the picture, although I was not thoroughly convinced of its authenticity at first. During twelve years of traveling I have been buying steadily in the field of American antiques and perhaps suspicion has become second nature with me. Original paintings are sometimes photographed on a kind of tissue of parchment. Then the tissue is pasted on canvas or wood and is painted over in color. X-rays, however, instantly detect the overlay."

Modern Science Authenticates the Long Forgotten Portrait.

Mr. Kunning's first task, therefore, was to have the portrait subjected to drastic tests. It was first submitted to a nation-wide convention of directors of art galleries in session at the Fogg museum of art of Harvard university in July, 1931. There, and at the Vose galleries in Boston, the tests by X-rays proved that the portrait was not an overlay of painted tissue. Then it was sent to the Detroit Institute of Arts for microscopic examination of the pigment by William Suhr, celebrated expert in such matters. His decision was, "I would say that the paint dates from the early sixties of the last century."

Investigation of the use of the wooden panel disclosed the fact that Read, who was a semi-official painter of civil war scenes as well as a major in the Union army, was wont to use wooden panels for his sketches because amid the uncertainties and the swift movements of military life such material could be carried about with

less risk of injury than any other. The perpendicular marks, faintly discernible on the forehead of the portrait are the grain of the wood.

Verdicts of Loving Students of the Emancipator's Career.

The picture having been authenticated, verdicts on its historical and spiritual value as true portraiture of Lincoln were eagerly awaited. Those verdicts were emphatic and they came from men who, from long study in the field of art and of Lincolniana, had a right to speak.

Among them was Otto Kahn, New

York patron of the arts and a director of the American Federation of Arts, who said, "I regard Lincoln as the outstanding American character and this as the best portrayal of him I have ever seen."

And Emanuel Hertz of New York, lifelong student of Lincoln's career and lavish benefactor of Lincoln Memorial university, pronounced Read's picture "one of the most hauntingly impressive of the Lincoln portraits."

"The artist," said Mr. Hertz, "saw to the heart of Lincoln. For accuracy, for that powerful mingling of qualities which made Lincoln ever ready to pardon and forgive, the picture has never been excelled. It is at once gentle and strong and sorrowful. This is the man who could refuse a weak compromise but who could say, with real compassion for the suffering of the South, 'The prayers of both could not be granted.'"

SALE NUMBER 4116
EXHIBITION FROM MAY 12
WEEKDAYS 9 TO 6 • SUNDAY 2 TO 5

PICTORIAL AMERICANA

Including

ORIGINAL DRAWINGS AND ENGRAVINGS
BY AMOS DOOLITTLE

"A VIEW OF THE BOMBARDMENT OF FORT McHENRY"
COLORED AQUATINT BY J. BOWER

CURRIER AND IVES LITHOGRAPHS

Including

"MINK TRAPPING—PRIME" • "THE CLIPPER SHIP FLYING CLOUD"
AND A SET OF SIXTEEN PORTRAITS OF THE PRESIDENTS

THE "BOSTON MASSACRE" ENGRAVING BY PAUL REVERE

THE ORIGINAL WATERCOLOR DRAWING BY ARCHIBALD ROBERTSON
FOR THE FAMOUS PRINT "NEW YORK"

A PORTRAIT OF GEORGE WASHINGTON
BY CHARLES WILLSON PEALE

A PORTRAIT OF ABRAHAM LINCOLN
BY THOMAS BUCHANAN READ

A PORTRAIT OF CAPTAIN JOHN SMITH
BY MARC GEERARTS THE YOUNGER

Public Sale May 17 and 18, at 8:15 p.m.



AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC
30 East Fifty-Seventh Street • New York

1934

*L.A.W. -
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5/10/34*

Priced Catalogues

A priced copy of this Catalogue may be
obtained for One Dollar for each
Session of the Sale



AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC

DESIGNS ITS CATALOGUES
AND DIRECTS ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

THOMAS BUCHANAN READ

AMERICAN: 1822-1872

214. ABRAHAM LINCOLN

Bust-length portrait to half-left wearing a black coat and tie with turnover collar; gray-green background.

Inscribed on back of canvas:

*"Sincere, courageous, benevolent;
Lawyer, Liberator, President!
Behold the visage of a man.
The mighty Father Abraham!"*

*From the life by
Thos. B. Read*

1864"

Height, 17 inches; width, 14 inches

Thomas Buchanan Read, poet and artist, was born in Chester County, Pa., on March 12, 1822. When scarcely twenty years of age he left his home and drifted to Cincinnati, Ohio, where having been befriended by the sculptor S. V. Clevenger, he gained the rudiments of an artistic education and began to practice his profession, making rapid progress in portrait painting. After painting for a time in New York and Boston he established a studio in Philadelphia in 1846.

He became as successful in poetry as he was in art. His most famous and familiar poem being "Sheridan's Ride". During the Civil War he wrote many patriotic songs which he himself recited to the soldiers in camp and for their benefit in the North. Read painted the portraits of many celebrated persons, including President Benjamin Harrison, Henry W. Longfellow, General Philip H. Sheridan, and Lincoln. He died in New York City, on May 11, 1872.

Dr. Jacob R. Freese, the original owner of this portrait, was an intimate friend of President and Mrs. Lincoln. Lincoln refers to his great friendship for Doctor Freese in the following letter to J. S. Ten Eyck, dated September 19, 1864:

"Doctor J. R. Freese, now Editor of a Union Journal in New Jersey, resided for a time in Illinois where and when I made his acquaintance and since when, I have enjoyed much of his friendship. He is somewhat wounded with me now, that I do not recognize him as he thinks I ought. I wish to appoint him a provost-marshal in your State. May I have your approval?"

In a letter to Secretary Stanton, in 1863, Lincoln refers to Freese in this vein:

"I personally wish Jacob Freese of New Jersey, to be appointed Colonel for a colored regiment and this regardless of whether he can tell the exact shade of Julius Caesar's hair."

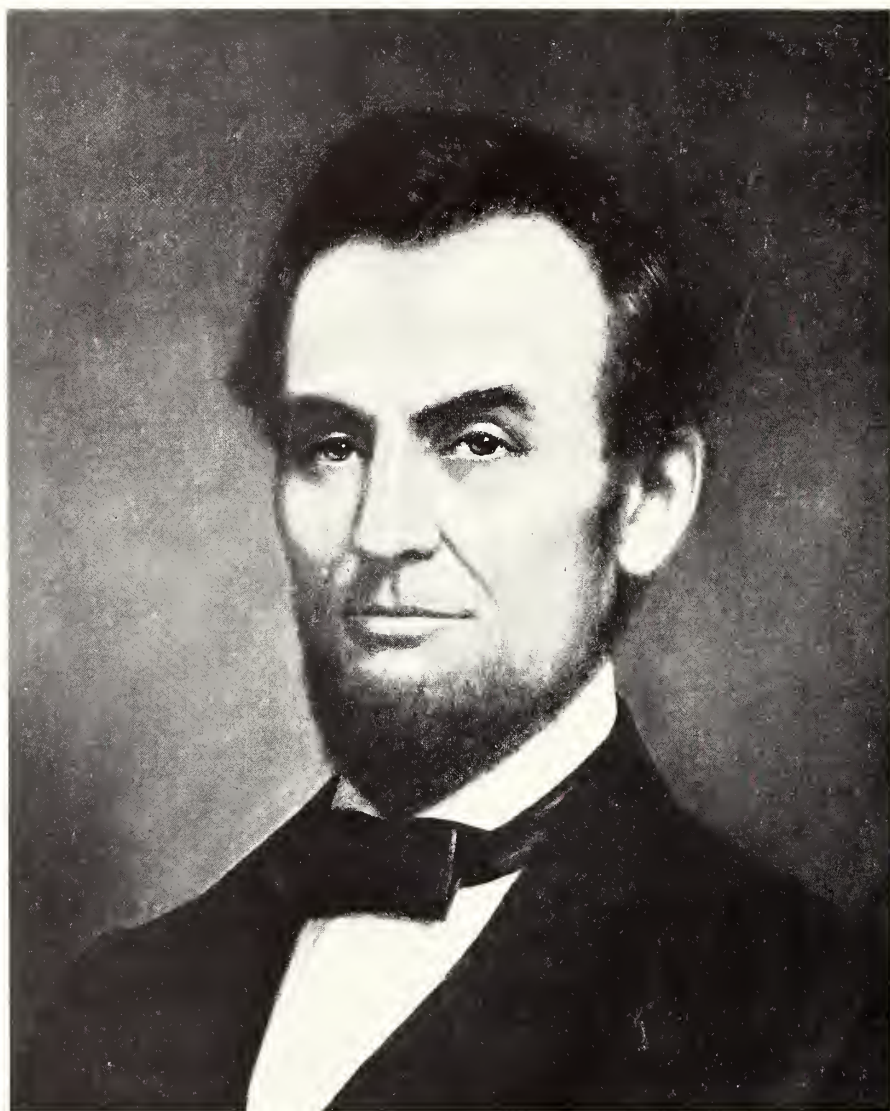
Painted from life at Washington in 1864

Collection of Doctor Jacob R. Freese, Trenton, N. J.

Collection of Samuel Wetmore, New York

Collection of Major William B. Wetmore, New York, his son

[See illustration]



[NUMBER 214]

214 13

page 56

14

IMPORTANT COLLECTION OF PAINTINGS
OF
SCENIC AND HISTORICAL AMERICANA

FROM THE ESTATE OF THE LATE
W. F. HAMMOND, ESQ.
BROOKLYN, N. Y.

WITH ADDITIONS FROM PROMINENT SOURCES



ASTOR HOUSE AND A VIEW OF BROADWAY, LOOKING SOUTH

PUBLIC SALE

THURSDAY EVENING, MAY 23RD, 1935

AT 8:30 O'CLOCK

5

14

RAINS GALLERIES

(RAINS AUCTION ROOMS, INC.)

12-14 EAST 49TH STREET, NEW YORK

Telephone: WICKERSHAM 2-0220

Sale Number 456

THOMAS BUCHANAN READ

AMERICAN: 1822-1872

69. ABRAHAM LINCOLN

A bust-length portrait of the Emancipator of our Country, wearing a black coat and tie and turnover collar. His kindly features, slightly turned to the left, are sharply defined against a grey-green background. On the back the canvas bears the following inscription:

Sincere, courageous, benevolent
Lawyer, liberator, President,
Behold the visage of a man
The mighty Father Abraham.

—From the life by Thos. B. Read, 1864.

Height, 17 inches; width, 14 inches

Painted from life at Washington, 1864.

Collection of Doctor Jacob B. Freese, Trenton, N. J.

Collection of Samuel Wetmore, New York.

Collection of Major William B. Wetmore, New York, his son.

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In a letter to Secretary Stanton in 1863 Lincoln mentioned Dr. Freese thus; "I personally wish Jacob Freese of New Jersey to be appointed Colonel for a colored regiment and this regardless of whether he can tell the exact shade of Julius Caesar's hair."

Thomas Buchanan Read was born in Chester County, Pa., on March 12, 1822. In his early twenties he left his home to go to Cincinnati, Ohio, where he was befriended by the sculptor S. V. Clevenger from whom he learned the rudiments of art. He soon practised painting and was successful as a portrait artist. Among the many notables painted by Read are President Benjamin Harrison, Henry W. Longfellow, General Philip H. Sheridan and Lincoln. During the Civil War he wrote several patriotic songs which often he himself recited to soldiers in camp or for their benefit in the North. His most famous poem is Sheridan's Ride.



May 23, 1935

Rains Galleries
12-14 - 49th St.
New York City, N. Y.

Gentlemen:

I am just back at my desk and find your catalog sent a few days ago. We are interested in learning who purchased the Thomas Buchanan Read painting of Abraham Lincoln and at what price it was acquired, as we wish to make a very accurate record here of the whereabouts of all of our original Lincoln portraits.

Thanking you for this information, we are

Very truly yours,

LAW:EB

Director
Lincoln National Life Foundation

1. 凡在本行存款，利息按日计算，按月结息。

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

[illegible]

1. The first group of people who are not in the labor force are those who are not in the labor force for any reason. This group includes people who are not in the labor force because they are not in the labor force for any reason.

Rains Galleries
Rains Auction Rooms, Inc.
Auctioneers and Appraisers

12 and 14 East 49th Street
New York

May 27th, 1935

Lincoln National Life Foundation
Fort Wayne, Ind.

Gentlemen:

Replying to your letter of May 23rd regarding the portrait of Abraham Lincoln by Reed, wish to say this fetched \$110.00 and was purchased by a local dealer. If you are interested in offering a profit you might let me know and I will contact this dealer for you.

Very truly yours,

RAINS GALLERIES

BJB:LL

BY:





Townsend Weekly 2/18/57
Lincoln The Emancipator



February 12, the anniversary of the birth of the Great Emancipator, Abraham Lincoln, was also designated as a most important day in the history of the progress of the Townsend Plan movement when petitions urging favorable legislation were being signed by many thousands of people throughout the nation.

the Plan which now is the center of attention in the Nation's Capitol as well as throughout the country.

And apropos of this, it has just been learned that Miss Hazel J. Read, one of the busy workers in the Townsend Plan Headquarters office in Los Angeles, is a grand-niece of Thomas Buchanan Read, who wrote

(over)

As the date approached, many letters and contributions have come to the office of the WEEKLY, recalling Lincoln, his career, his love for the masses of "common people," and his deep sense of social justice.

Analogies have been pointed out by numerous correspondents and contributors, for Dr. Townsend, also, seeks to become another emancipator and in as true a sense, liberating millions from the slavery of poverty, and the hopelessness of unemployment, with

the immortal poem, "Sheridan's Ride," familiar to every schoolboy of a generation ago, and of "Drifting," considered to be one of the great poems in American literature.

Mr. Read not only was an acquaintance of Lincoln and a major in his army, but painted a portrait of the Great Emancipator from life, as the civil war president posed for it while seeking relaxation for a few hours at the home of Secretary Stanton. The great painting, reproduced above, was re-dis-

Lincoln The Emancipator

(Continued from Page 1)

covered but a short time ago, and is now almost of priceless value. It is painted on a wooden panel, such as Mr. Read found more convenient to carry with him or obtain during war time than the regulation canvasses.

The story of the re-discovery of the painting is not without romance.

Accompanying a reproduction of it in colors in a recent issue of the New York Tribune, a copy of which is a prized possession of Miss Read, an article which also reprints some of this gifted man's more celebrated poems, contains the following story:

"The haunting quality that keeps Read's 'Drifting' on the tongues of men is precisely the quality that within a few months endeared the re-discovered portrait of Lincoln to millions of Americans. * * * The painter worked rapidly in oils on a wooden panel measuring eight by ten inches and he never had an opportunity to transfer his sketch to canvas because the Stanton family promptly and urgently asked that the hardly finished sketch be given to them. Perhaps that was just as well because Read, whose fault as an artist in both verse and pigments was a tedious overlaboration, might have blurred the haunting quality of the eyes. To that quality the world owes the rescue of the picture from oblivion.

"When in March, 1930, the present owner

of the picture, Chester H. Kunning went into an antique dealer's shop in Cincinnati he did not go to buy pictures."

Mr. Kunning relates: "Read's portrait of Lincoln stood on an old red plush chair in the shop. From the first it haunted me and the dealer remarked, 'It's a contemporary portrait and it passed from the family of Secretary of War Stanton to a branch of the family living near Lexington, Ky. They came upon hard times and it came into my possession.'"

The portrait is truly arresting and is now considered the finest painting of Lincoln in existence. It was exhibited at the World's Fair in Chicago and has been the center of interested and laudatory comment from art critics everywhere.

Emanuel Hertz of New York, lifelong student of Lincoln's career, has pronounced the picture "one of the most hauntingly impressive of the Lincoln portraits." Quoting again from The Tribune:

"The artist," said Mr. Hertz, 'saw to the heart of Lincoln. For accuracy, for that powerful mingling of qualities which made Lincoln ever ready to pardon and forgive, the picture has never been excelled. It is at once gentle and strong and sorrowful. This is the man who could refuse a weak compromise but who could say, with real compassion for the suffering of the South, 'The prayers of both could not be granted.'"

It is from the rotogravure copy of the painting from the New York Tribune, loaned to the WEEKLY by Miss Read, that the picture of Lincoln was reproduced for this issue.

Doc
How you
to the

GOES LITHOGRAPHING COMPANY *D. Warren*

42 WEST 61 ST. STREET -

CHICAGO, ILL.

February 12, 1938.

The Lincoln National Life Insurance Company
Fort Wayne, Indiana

Attention: Mr. F. L. Fisher,
Advertising Manager.

Dear Mr. Fisher:-

May we thank you for your response of
January 26th, to our letter of January 24th, suggesting
the use of our full color pictures in your booklet or
folder advertising.

It was not as tip-ons, which we admit
would be expensive, that our idea of your possible use
of this material could best be used, but rather as a
special run in a cover, provided the quantity were
sufficient to warrant it.

With this letter we are sending you two
prints of Abraham Lincoln which we stock, together with
a descriptive folder of the Thomas Buchanan Read reproduc-
tion.

It occurred to us that you might be
interested in the "Read" number as a calendar subject; at
any rate, it is a pleasure to give you these copies, and
if you are interested in using them, we will be happy to
cooperate.

With best wishes,

Yours cordially,

GOES LITHOGRAPHING COMPANY

R. Landenberger

R.Landenberger:GC

September 7, 1938

Mr. Chester Kunning
1936 Lincoln Park West
Chicago, Illinois

My dear Mr. Kunning:

During my absence you visited our office and left with our Librarian some very interesting Lincoln pictures which we will be pleased to file in the folio containing information about the famous paintings which you have.

We have aggreat many inquiries from time to time about this painting and we are pleased to learn that it is still in your possession since we have on many instances cited people to you as the owner.

Very truly yours,

LAW:FW
L.A. Warren

Director

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His name indicates his character

The Lincoln National Life Foundation

Fort Wayne, Indiana

R. GERALD McMURTRY
DIRECTOR

August 3, 1961

Dr. Frank O. Gladding
504 Kauikeolani Bldg.
116 So. King Street
Honolulu 13, Hawaii

Dear Dr. Gladding:

I have your letter of July 29th.

Since receiving your first letter I have found that we own several different colored prints of the Thomas Buchanan Reed Portrait Lincoln. Unfortunately we have no duplicates.

I doubt very much if The Lincoln National Life Insurance Company will ever re-publish the Reed portrait. Our advertising agency usually commissions an artist to create a new study. I am sending you a recent Lincoln portrait that we used last February in connection with our national magazine advertisements.

The creation of new portraits eliminates the problem of purchasing copyright privileges.

Yours sincerely,


R. Gerald McMurry

RGM:hw
enc. 1



Its name indicates its character

The Lincoln National Life Foundation

Fort Wayne, Indiana

R. GERALD MCMURTRY
Director

January 23, 1967

Frank O. Gladding, D.O.
Rm. 504 - 116 S. King St.
Honolulu, Hawaii 96813

Dear Dr. Gladding:

Your letter of December 13, addressed to Dr. McMurtry, is received; however, Dr. McMurtry is away on his annual speaking tour and will not be able to answer personally until his return.

Meanwhile, I have Xeroxed for you pages from Bullard's book, Lincoln in Marble and Bronze, which pertain to the statue at Ewa. Also enclosed is an article about the sculptor, Avard Fairbanks, and a copy of what he, himself, had to say about the statue.

Avard Fairbanks is a sculptor of renown. He has done many statues and busts of Lincoln. Personally, I do not see why his statue at Ewa should not rank among the best.

Yours sincerely,

Ruth P. Higgins

(Mrs.) Ruth P. Higgins
Asst. to Dr. McMurtry

rh/

P.S. - I was in Honolulu in December and made a trip to Ewa especially to see the Fairbanks statue. It is too bad it is so far off the beaten track and consequently, so few people there have seen it or know about it. If it is not now a part of regular sight seeing tours, it certainly should be.

Read, Thomas Buchanan (artist-poet)

SHERIDAN'S RIDE

SEEN IN READ'S FAMOUS PAINTING

AT GOOD-
SPEEDS

Few Americans have been able to feel gratification at being the inspiration of both a famous poem and a famous painting, and fewer still of both a poem and a painting from the same hand. Such a recipient was General Phil Sheridan and such a poet-painter was Thomas Buchanan Read, whose most famous poem was "Sheridan's Ride" and whose most famous painting was the same. We show here the painting, one of at least two which Read turned out on the same subject. About thirty years ago we had a photographic reproduction of Read's heroic portrait of the General on his black horse, Rienzi, in the main the same as the present painting but differing in some details. That reproduction was inscribed by Read at Rome in 1871, with his indication of the moment in the famous ride: "Sheridan only five miles away." The painting we offer now is signed by Read and dated Rome, 1870.

Everyone knows "Sheridan's Ride" and many know that Read wrote the poem, but some may be surprised that the biographical dictionaries list him first as a painter and second as a poet. Beyond this he had been at one time or another a tailor's apprentice, a grocer's boy, a cigar-maker, canal boat painter, tombstone engraver, sign-painter, newspaper contributor, and female impersonator—truly a man of parts. He got his real start when he was given a commission to paint a campaign portrait of William Henry Harrison—"a sad daub," he called it, but enough to start him "painting his way Eastward" (*D.A.B.*) from Cincinnati to Boston. Here he rented a studio and made fruitful friendships with Longfellow (whose daughters he painted) and other esteemed New Englanders. During the Civil War he was a major on the staff of General Lew Wallace who, as the future author of *Ben Hur*, was probably a congenial superior.

The fire of Mars is in Sheridan's eyes as Read paints him and his lofty, defiant sabre is in the best of romantic tradition—and in respect to romance may we skim through the poem? *Up from the South at break of day*—i.e., up from Cedar Creek, Virginia, where the Union Army of the Shenandoah lay in camp, at about six A.M. of October 19, 1864, *Bringing from [or, rather, to] Winchester fresh dis-*

Read, Thomas Buchanan

twelve miles before meeting the first, or the fastest, of his retreating army. Despite his confident reply to the picket officer, Sheridan was a soldier who always went where the shooting was. This he now did, not as the "solitary horse-man" dear to romance, but accompanied by his aides, Forsyth and O'Keefe, and about fifty troopers, though the latter were soon out-distanced.

He caught up with the Battle of Cedar Creek sometime before half past ten that morning. *Then striking his spurs, with a terrible oath, / He dashed down the line, 'mid a storm of huzzas' . . .* Later Major Forsyth recalled, "At no time did I hear him utter that 'terrible oath.'" Sheridan did wave his hat and yell "Turn back, men! turn back! Face the other way!" And they did, and because of their commander's ride—twenty miles or twelve, what matter—they turned defeat to victory. "Rarely in military history," writes Richard O'Connor (*Sheridan the Inevitable*), "has one man affected so positively the outcome of a battle."

Sheridan himself recalls an incident on his way to battle, when he met a chaplain "digging his heels into the sides of his jaded horse, and making for the rear. . . . I drew up . . . and inquired how matters were going at the front. He replied, 'Everything is lost; but all will be right when you get there'; yet notwithstanding this expression of confidence in me, the parson at once resumed his breathless pace to the rear."

The most famous painting by the man whose most famous poem is "Sheridan's Ride" is here untitled but, calling upon the depths of our imagination, we shall entitle it:

SHERIDAN'S RIDE. Original oil painting on canvas, about 29 by 24 inches, signed and dated by the artist: "T. Buchanan Read. Rome 1870." Fine, bright condition. \$1000.00

Or perhaps we should use the title by which Read himself identified it in his inscription on the photographic reproduction we mentioned above—"Sheridan Only Five Miles Away."

007 IN 1775

SPY IN THE REVOLUTION AND THE OLD NORTHWEST

On April 5, 1775, General Gage sent two spies out from Boston to visit Yankee towns westward to Worcester to ascertain the sentiments and martial strength of the Patriots and the extent to which their opposite numbers, the

[217]
The month of November
June 1967



THE LIBRARY OF CONGRESS

WASHINGTON, D.C. 20540

PRINTS AND PHOTOGRAPHS DIVISION

April 14, 1976

Dear Dr. Gladding:

In response to your request of March 20, I have found a photograph of the Thomas Buchanan Read painting of Lincoln in our President file. If the copyright was not renewed on this item, the Photoduplication Service can prepare a good photocopy of this image for you. To obtain this print, please complete the enclosed order form and return it with the proper remittance to the Photoduplication Service.

No reference was found to any color reproductions, or the current location of this painting.

Sincerely,

A handwritten signature in cursive script that reads "Jerry L. Kearns".

Jerry L. Kearns
Head, Reference Section

Dr. Frank O. Gladding
225 Queen Street, 24-F
Honolulu, Hawaii 96813



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WATER COLORS
CURRIER & IVES

June 2, 1976

Mr. Frank O. Gladding, D.O.
225 Queen Street, 24-F
Honolulu, Hawaii 96813

Dear Mr. Gladding,

Thank you for your recent inquiry. I am sorry to report that although we do have a number of Lincoln portraits in stock at the moment, we do not have the particular item that you seek.

However, I would be happy to make a note of your interest and would be happy to contact you again should such an item come to my attention here.

Sincerely,

(Ms.) Jane M. Lamson

FRANK GLADDING, D. O.

FRANK O. GLADDING, D. O.
225 Queen St., 22-F
Honolulu, H. 96813
Phone: 521-7618

August 12, 1976

Mr. Mark E. Neely, Jr.
THE LINCOLN NATIONAL LIFE FOUNDATION
1301 South Harrison Street
Fort Wayne, Indiana 46801

Dear Mr. Neely:

I followed your lead on THE OLD PRINT SHOP with
the enclosed results.

In reviewing my efforts in this quest I find the
letter from your predecessor of which I'm sending
you a copy. I wonder if among the "several dif-
ferent colored prints of the Thomas Buchanan Reed
Portrait of Lincoln" there might be some lead as
to the sources that might be followed up as the
source of another copy.

If Mr. Kunning had a color print made, apparently
he didn't copyright it for the Library of Congress
has no record of it. I was able to get a fine
photographic print of the painting that had been
copyrighted but had run out. I am going to follow
all the leads I can figure and I'm truly grateful
to you for your thought and consideration in the
matter.

Sincerely,


DR. FRANK O. GLADDING

FOG:pg

Enclosures - 3

• black-and-white

10



Its name indicates its character

The Lincoln National Life Foundation

Fort Wayne, Indiana

R. GERALD MCMURTRY
DIRECTOR

August 3, 1961

Dr. Frank O. Gladding
504 Kauikeolani Bldg.
116 So. King Street
Honolulu 13, Hawaii

Dear Dr. Gladding:

I have your letter of July 29th.

Since receiving your first letter I have found that we own several different colored prints of the Thomas Buchanan Reed Portrait Lincoln. Unfortunately we have no duplicates.

I doubt very much if The Lincoln National Life Insurance Company will ever re-publish the Reed portrait. Our advertising agency usually commissions an artist to create a new study. I am sending you a recent Lincoln portrait that we used last February in connection with our national magazine advertisements.

The creation of new portraits eliminates the problem of purchasing copyright privileges.

Yours sincerely,


R. Gerald McMurtry

RGM:hw
enc. 1

Goodman
Gladding
7/2

August 17, 1976

Mr. Frank O. Gladding
225 Queen St., 24-F
Honolulu, Hawaii 96813

Dear Mr. Gladding:

I am acknowledging your letter of August 12, 1976 as Dr. Neely is out of the office at the present time.

I am enclosing Xerox copies of data on both the print and the colored reproduction of the painting by Thomas Buchanan Read for your review in the event you have not already seen this information. You might try to locate Read's grand-niece for a lead.

Our colored reproductions all carry a copyright by GOES. There is no other visible information on our framed colored reproduction. You already have the same information that is on our print.

The Lincoln National Life Insurance Company did use a colored reproduction of Read's painting for advertising purposes at one time, which would have been circulated in large quantities, and all carry the copyright of GOES.

We also have one calendar reproduction that carries the name of Ray & Krause, Advertising Service, Chicago (No. 15081). The Museum does not contract or handle the advertising function for The Lincoln National Life Insurance Company, so I do not know if Ray & Krause was the advertising firm contracted by The Lincoln National Life Insurance Company, or whether this was also an advertisement used by Ray & Krause. In either event if this firm is still in business, they might be able to identify the copyright of GOES for you and give you a lead to inquire about a colored reproduction from GOES.

Your letter will be brought to Dr. Neely's attention upon his return.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely

MJH/jn

Enc:

August 17, 1936

Mr. Frank J. Marshall
325 Union St., 2nd Fl.
Cincinnati, Ohio 45202

Dear Mr. Marshall:

I am acknowledging your letter of August 15, 1936 as it was received out of the office at this moment.

I am enclosing a copy of data on the right and the color reproduction of the painting "The American People" for your review. In the event you have not already seen this information, you will try to locate the artist's name for a fee.

The colored reproduction of the painting is enclosed by Mr. J. Marshall. It is a reproduction of the painting "The American People" by the artist. You already have the same information that is in my hand.

The Lincoln National Art Foundation has a reproduction of the painting "The American People" by the artist. It is a reproduction of the painting "The American People" by the artist. It is a reproduction of the painting "The American People" by the artist.

It also has a colored reproduction of the painting "The American People" by the artist. It is a reproduction of the painting "The American People" by the artist. It is a reproduction of the painting "The American People" by the artist. It is a reproduction of the painting "The American People" by the artist. It is a reproduction of the painting "The American People" by the artist.

Your letter will be brought to Mr. Marshall's attention upon his return.

Sincerely yours,

(S.S.) Roy Lane
Assistant to Mr. Marshall

ENCLOSURE

File

New York; a portrait of George Peabody (Peabody Institute, Baltimore); "Star of Bethlehem," "Water Sprite," "Sheridan's Ride," "Lost Pleiad," "Undine," heads of "Robert Browning, Longfellow, Tennyson and President Harrison," "The Queen of Naples," the Pope in 1872, "Cardinal Pentini," "The Harp of Erin" and many of the nobility of Europe.

His best known poem is that of "Sheridan's Ride." Others are, "Drifting," "New Pastoral" and "The Patriot's Oath." Lincoln was very fond of Read's poetry and carried a copy of "The Patriot's Oath" in his pocket-book at all times.

A copy of this outstanding portrait may be found in many of the prominent art galleries and museums of the United States. There is a copy in the Lincoln Library at the White House, as well as in the possession of a long list of prominent Lincoln Collectors and notable personages in this country and abroad. A representative list follows:—

Mr. Frederick H. Meserve, New York City.
 Mr. H. W. Fay, Springfield, Illinois.
 Mr. Oliver Barrett, Chicago, Illinois.
 Mr. Harry Bland, New York City.
 Mr. James Rosenthal, Chicago, Illinois.
 Mr. Emanuel Hertz, New York City.
 Judge Henry Horner, Chicago, Illinois.
 Mr. Louis A. Warren, Fort Wayne, Indiana.
 Mr. Logan Hay, Springfield, Illinois.
 Mr. Paul M. Angle, Springfield, Illinois.
 Mr. J. P. Morgan, New York City.
 Dr. Holmes, Washington, D. C.
 Mr. C. E. Fairman, Washington, D. C.
 Miss Helen Nicolay, Washington, D. C.
 Mr. Otto Kahn, New York City.
 Miss Esther C. Cushman, Providence, R. I.
 Mr. Alfred W. Stern, Chicago, Illinois.
 Dr. Ludwig Kast, New York City.
 Mr. Albert H. Griffith, Fisk, Wisconsin.
 Dr. Ray F. Risdon, Los Angeles, California.
 Mr. H. K. Sage, Clarksdale, Mississippi.
 Mr. John W. Starr, Jr., Millersburgh, Pennsylvania.
 Dr. Milton H. Shutes, Oakland, California.
 Rev. Aloysius E. Bernard, Troy, New York.
 Mr. Charles W. Heathcote, West Chester, Pennsylvania.
 Mr. Charles H. Stokes, New Brunswick, New Jersey.
 Mrs. Rea Mansfield Knittle, Ashland, Ohio.
 Mrs. Anita L. Pearson, New York City.
 Mr. Carl Hirsch, Kreuzlingen, Switzerland.

A Newly Discovered and Hitherto Unpublished Contemporary Portrait of

Abraham Lincoln

by

Thomas Buchanan Read



Painted in 1864

ABRAHAM LINCOLN

An exact reproduction of a newly discovered contemporary portrait of Abraham Lincoln painted by Thomas Buchanan Read, in 1864.

Read, the poet and artist, served as a major and A. D. C. on General Lew Wallace's staff during the Civil War, and was an official recorder for the Federal Government, by means of his brush and by his verse of events and persons involved in the great conflict. General Lew Wallace in 1864 at the head of 5800 men, fought the battle of Monocacy against a force of 28,000 men, under General Early. His action at this time resulted in the saving of Washington, D. C. Major Read, who was present during this encounter, painted his portrait of Lincoln soon after; for President Lincoln and the artist were chance guests under the same roof, and at the same time, in a residence near Washington. The painting, a small study and done in a rather quick manner, was painted on a wooden panel eight inches by ten inches. During the War, the Artist generally used small wooden panels on which to make his sketches of subjects that he later wished to transfer to canvas in greater proportions. These panels were easy to carry, and were best adapted for the rigors of camp life than any other material. The sketch of Mr. Lincoln was never transferred to canvas however, but was presented to their mutual host, by Mr. Read, on the following day. The painting was never exhibited, and after many years passed on to descendants of the host who lived in Kentucky. Here the portrait was stored in a trunk for 38 years, and was finally disposed of to an art and antique dealer in Cincinnati, Ohio.

The present owner, C. H. Kunning, of Columbus, Ohio, procured the portrait from this dealer in March of 1930. Through the efforts of Mr. Karl Bolander, the director of the Columbus, Ohio, Gallery of Fine Arts, the convening directors of prominent art galleries from all parts of the United States in session at the Fogg Museum at Harvard University in July, 1931, and the Yose Galleries of Boston, the identity of the artist, the age and authenticity of the portrait was further established. The painting was X-rayed at the Fogg Museum and was later a loan exhibit to that Museum. It was also one of the outstanding paintings at the inaugural exhibit of the new Columbus Gallery of Fine Arts held in January of 1931.

Collectors and students of Lincoln, in all parts of the United States, including Mr. H. W. Fay, the Custodian of Lincoln's Tomb at Springfield, Illinois, say that this portrait of Lincoln is one of the best, if not the best, that has ever been produced of the Martyred President. A reproduction of this painting was used for the first time in the new book on Lincoln that appeared late in 1931, entitled, "Abraham Lincoln," a new portrait, by the eminent authority on Lincoln, the Honorable Emanuel Hertz, a prominent attorney of New York City. Mr. Nicholas Murray Butler wrote the introduction for this book. The portrait was also reproduced in the February 7, 1932, issue of The New York Times Magazine, and will be reproduced in the forthcoming book entitled, "Art and Artists of the White House," by Mr. Charles Fairman, art curator, U. S. Capitol. The original portrait was exhibited during the months of April, May and June, 1932, with the famous McLehlan Lincoln Collection, at the Brown University Library at Providence, Rhode Island, and will be one of the feature exhibits in "The Lincoln Group at the World's Fair, "A Century of Progress," at Chicago. It will go on exhibition early in July, 1932, and will be there for the duration of the Fair.

Thomas Buchanan Read was born in Chester County, Pennsylvania, on March 12, 1822, and died in New York, May 11, 1872. He was a protege of Nicholas Longworth, Ohio's first capitalist. After extensive study here and abroad, Read lived much of his life in Europe, making periodic visits to America, and spending much of these visits in Cincinnati, Ohio. His best known works are, "Longfellow's Children," in the Metropolitan Museum of



© "One of the most hauntingly impressive portraits ever produced of the martyred President, which has never been excelled."—From the February 7, 1932, issue of The New York Times Magazine.

A reproduction of the head of Abraham Lincoln. A newly discovered portrait that has gained national attention; done from life by the poet artist, Thomas Buchanan Read, in 1864. Original painting valued at \$40,000.00.

Prices

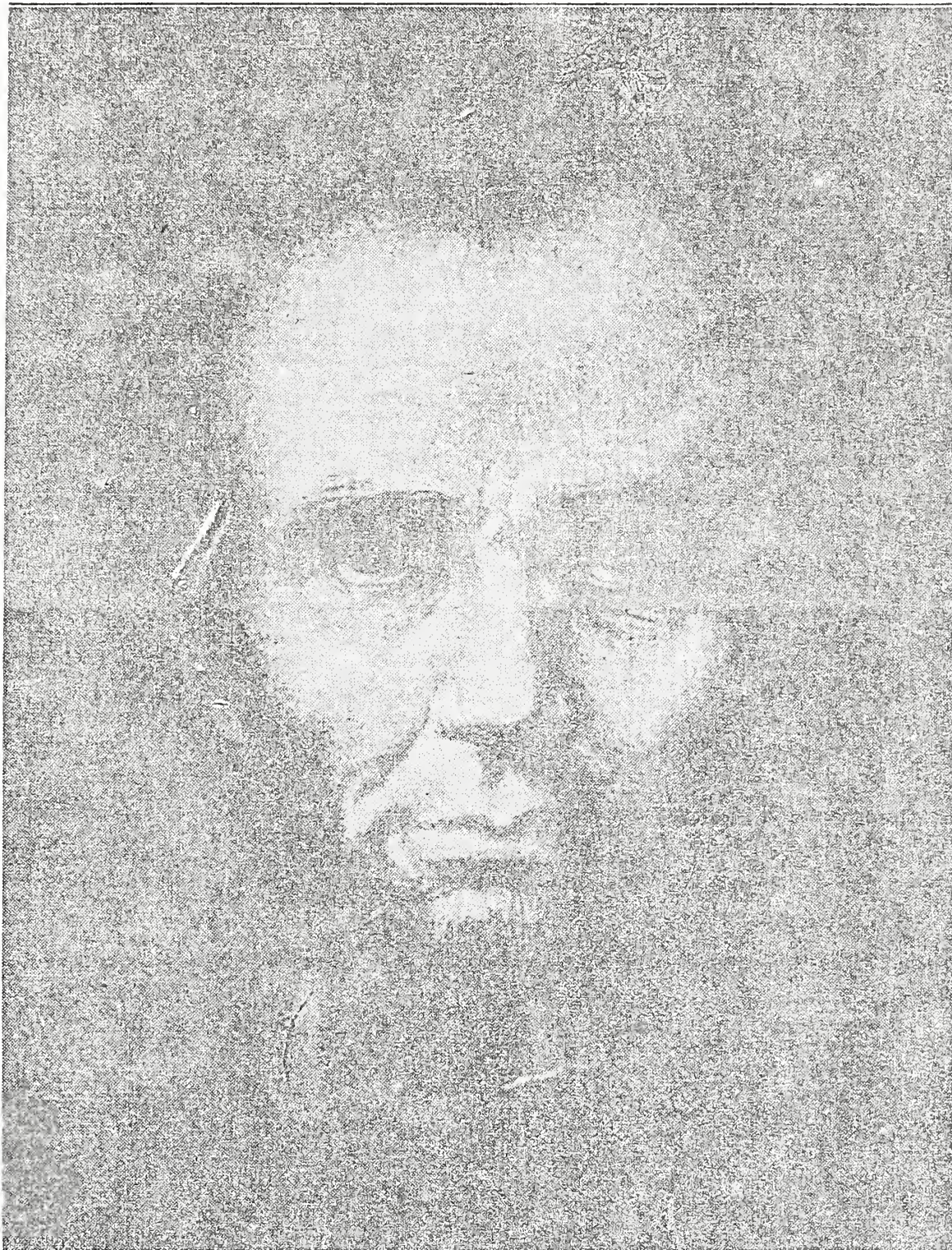
Reproductions of this outstanding and appealing portrait are offered by the owner of the original portrait in a limited number only in the following size and price:
8 1/4 by 11 1/2-inch print, cream paper, mounted on 14 1/4 by 18 1/4 white mat and ready for framing—\$5.00.

8 by 11-inch print on 11 by 14-inch cream paper, ready for mounting and framing—\$3.00.

All prices apply only in the United States and are postpaid. Money will be refunded if not satisfied. Copies will be mailed on approval if so desired. The history of the portrait and of the Artist, such as appears on the opposite page, is mailed with each reproduction. Please mail your order to the below address.

C. H. KUNNING, 1658 Neil Avenue, Columbus, Ohio

Lincoln The Emancipator



February 12, the anniversary of the birth of the Great Emancipator, Abraham Lincoln, was also designated as a most important day in the history of the progress of the Townsend Plan movement when petitions urging favorable legislation were being signed by many thousands of people throughout the nation.

the Plan which now is the center of attention in the Nation's Capitol as well as throughout the country.

And apropos of this, it has just been learned that Miss Hazel J. Read, one of the busy workers in the Townsend Plan Headquarters office in Los Angeles, is a grand-niece of Thomas Buchanan Read, who wrote

(over)

As the date approached, many letters and contributions have come to the office of the WEEKLY, recalling Lincoln, his career, his love for the masses of "common people," and his deep sense of social justice.

Analogies have been pointed out by numerous correspondents and contributors, for Dr. Townsend, also, seeks to become another emancipator and in as true a sense, liberating millions from the slavery of poverty, and the hopelessness of unemployment, with

the immortal poem, "Sheridan's Ride," familiar to every schoolboy of a generation ago, and of "Drifting," considered to be one of the great poems in American literature.

Mr. Read not only was an acquaintance of Lincoln and a major in his army, but painted a portrait of the Great Emancipator from life, as the civil war president posed for it while seeking relaxation for a few hours at the home of Secretary Stanton. The great painting, reproduced above, was re-dis-

Lincoln The Emancipator

(Continued from Page 1)

covered but a short time ago, and is now almost of priceless value. It is painted on a wooden panel, such as Mr. Read found more convenient to carry with him or obtain during war time than the regulation canvasses.

The story of the re-discovery of the painting is not without romance.

Accompanying a reproduction of it in colors in a recent issue of the New York Tribune, a copy of which is a prized possession of Miss Read, an article which also reprints some of this gifted man's more celebrated poems, contains the following story:

"The haunting quality that keeps Read's 'Drifting' on the tongues of men is precisely the quality that within a few months endeared the re-discovered portrait of Lincoln to millions of Americans. * * * The painter worked rapidly in oils on a wooden panel measuring eight by ten inches and he never had an opportunity to transfer his sketch to canvas because the Stanton family promptly and urgently asked that the hardly finished sketch be given to them. Perhaps that was just as well because Read, whose fault as an artist in both verse and pigments was a tedious overlaboration, might have blurred the haunting quality of the eyes. To that quality the world owes the rescue of the picture from oblivion.

"When in March, 1930, the present owner

of the picture, Chester H. Kunning went into an antique dealer's shop in Cincinnati he did not go to buy pictures."

Mr. Kunning relates: "Read's portrait of Lincoln stood on an old red plush chair in the shop. From the first it haunted me and the dealer remarked, 'It's a contemporary portrait and it passed from the family of Secretary of War Stanton to a branch of the family living near Lexington, Ky. They came upon hard times and it came into my possession.'"

The portrait is truly arresting and is now considered the finest painting of Lincoln in existence. It was exhibited at the World's Fair in Chicago and has been the center of interested and laudatory comment from art critics everywhere.

Emanuel Hertz of New York, lifelong student of Lincoln's career, has pronounced the picture "one of the most hauntingly impressive of the Lincoln portraits." Quoting again from The Tribune:

"The artist," said Mr. Hertz, "saw to the heart of Lincoln. For accuracy, for that powerful mingling of qualities which made Lincoln ever ready to pardon and forgive, the picture has never been excelled. It is at once gentle and strong and sorrowful. This is the man who could refuse a weak compromise but who could say, with real compassion for the suffering of the South, 'The prayers of both could not be granted.'"

It is from the rotogravure copy of the painting from the New York Tribune, loaned to the WEEKLY by Miss Read, that the picture of Lincoln was reproduced for this issue.

FRANK GLADDING, D. O.

FRANK O. GLADDING, D.O.
225 Queen St., 21-F
Honolulu, H. 96813
Phone: 521-7618

December 29, 1976

Mrs. Mary Jane Hubler
THE LINCOLN NATIONAL LIFE FOUNDATION
1301 South Harrison Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

Thanks to your identifying the trademark on the Read Lincoln prints, I learned from the Copyright Section of the Library of Congress who Goes is and their current address. As you can see from the enclosed my request received prompt and productive attention.

I am sorry to say that the print sent was of quite a different portrait -- not nearly as expressive nor as meaningful as the James Buchanan Read.

Some time ago Dr. Neely very graciously sent me a couple of black and white glossy prints (#2077) of the painting to be used in identifying it to ones I wrote in my quest. It is an excellent idea and I would like very much to have another one to refer to Goes to help them in their identifying it in their morgue.

In view of the fact your organization has been so helpful in this quest, I will gladly send any remittance indicated for this further service.

Sincerely,


DR. FRANK O. GLADDING

FOG;pg

Enclosure



Goes *Lithographing Company*
42 WEST SIXTY FIRST STREET
PHONE (312) 684-6700 *Chicago, Illinois, 60621*

December 21, 1976

Mr. Frank O. Gladding, D.O.
225 Queen Street 24-F
Honolulu, Hawaii 96813

Dear Mr. Gladding:

In response to your letter of November 20th, enclosed is the only Lincoln we have in our present line. I am not sure if this is the artist you are looking for but we have others in our morgue. At this time due to the rush season I am not able to look through our morgue and find if we do have the Subjects you are looking for.

Sincerely,

GOES LITHOGRAPHING COMPANY



W. J. Goes

WJG:mjm

January 4, 1977

Dr. Frank O. Gladding, D.O.
225 Queen St. 24-F
Honolulu, Hawaii 96819

Dear Mr. Gladding:

Enclosed is a black and white glossy print (#2077) of the painting by James Buchanan Read as requested.

There is no charge for this service. We are happy to learn our help has been both useful and appreciated.

We are also adding your Xerox copy of the letter relating to the data on the Goes Lithographing Company to our collection for future reference. Our thanks to you for this information.

If we can be of any further service, please feel free to contact us.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely

MJH/cks

Enc: sent print #2077 1/4/76

FRANK GLADDING, D. O.

FRANK O. GLADDING, D.O.
225 Queen St., 24-F
Honolulu, HI 96813
Phone: 521-7618

April 13, 1977

Dear kind and most patient Mrs. Huber:

I earnestly hope I haven't exhausted that latter qualification as I inadvertantly did with Mr. GOES who would seem to be now GONE. I simply thought I was giving him some leads that would lead more easily to what we were looking for. It might seem the man is not too well organized.

I earnestly hope it's a mail miscarriage, or preoccupation on your part that has delayed or blocked a reply to mine of February 25, 1977.

With the letter I had enclosed:

A copy of the Honolulu Magazine with my story of the Fairbanks Bronze.

A copy of my paper on the Emancipation Proclamation - read before the Honolulu Chapter of the Aquarian Foundation.

A lovely photo of youngsters putting leis on the Fairbanks statue. The newsprint was bad so I got a photo copy from the paper.

I also enclosed a bad news print of the bronze placed in the Ford Theater Museum - in the hope you may have a photo of that.

All this I sent in a big manila envelope that may have overpowered you or, more than likely, the mail went astray. I had my return address on it so that if it were misdirected it would have been returned.

If I am too demanding and pestiferous please tell me to "hold my horses".

If, on the other hand, you did not get it and would like to see copies of the enclosures, I will be very glad to send them to you.

A local newspaper review of STEPHEN B. OATES' "With Malice Toward None" was so attractive I went right down and got it and am enjoying it thoroughly.

Sincerely yours,


FRANK O. GLADDING, D.O.

FOG:pg

FRANK GLADDING, D. O.

FRANK O. GLADDING, D.O.

225 Queen St., 24-F

Honolulu, HI 96813

Phone: 521-7618

March 17, 1977

When I Have Time
Mr. W. J. Goes
GOES LITHOGRAPHING COMPANY
42 West Sixty-First Street
Chicago, Illinois 60621

Dear Mr. Goes:

Look This up in our
As the Xerox of your communication to me indicates,
I have been trying for a long time to obtain a copy of
the Lincoln Portrait which your company lithographed
and copyrighted (according to the enclosed communica-
tion with COPYRIGHT OFFICE of The Library of Congress.

As they state, this was done under K 20413 (6-28-33).

I all right
I have sent you data identifying it that I had received
from The Lincoln National Life Foundation, but I have
had no acknowledgement - so possibly it went astray.
I'm taking another "shot at it" with more identifying
data from Lincoln Life Foundation and The Library of
Congress. If this does help you excavate a copy from
your morgue (a size suitable for framing, similar to
the one enclosed**but in color) of course please send
me a copy and I will remit whatever it might require.

Sincerely,

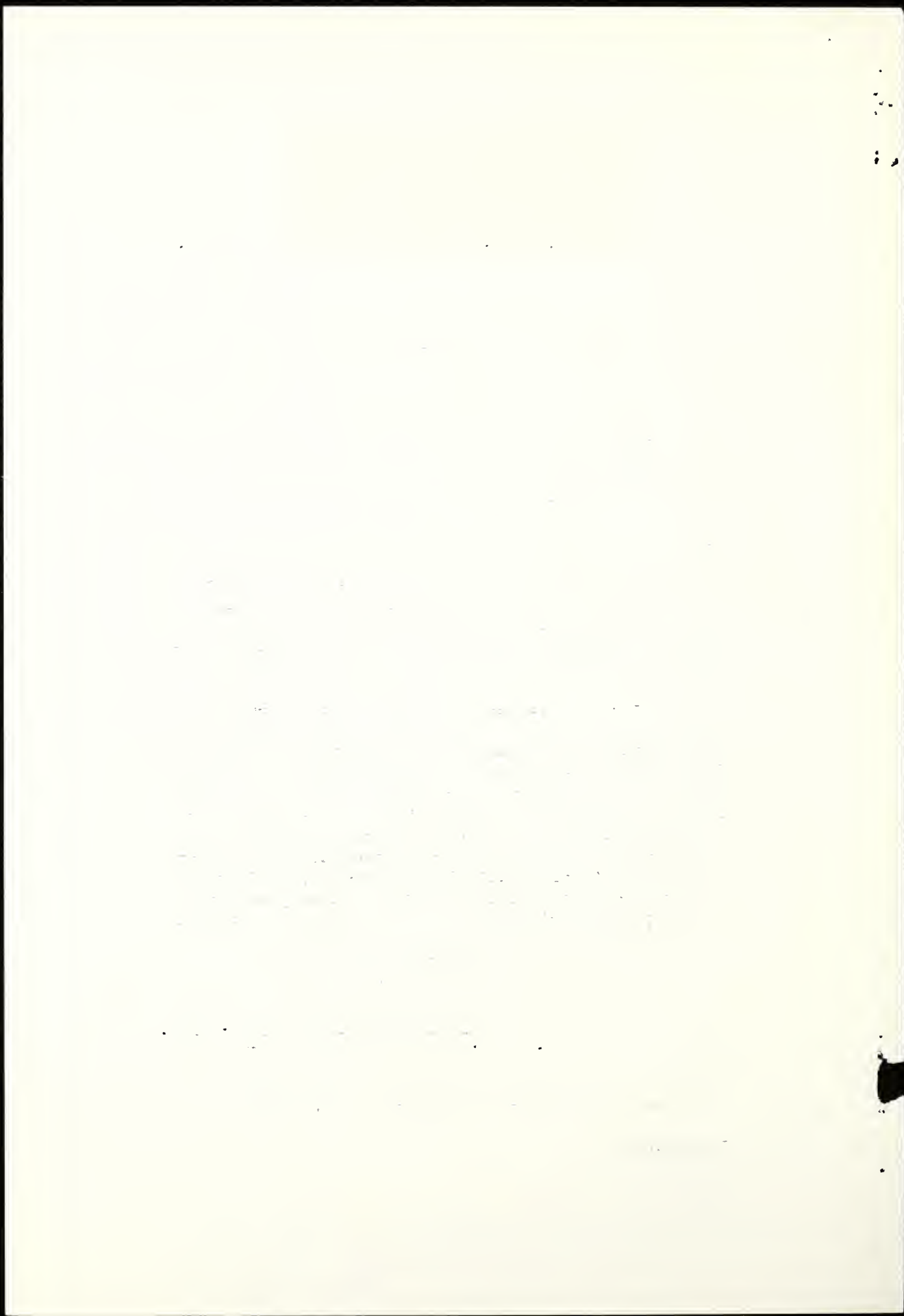
Frank O. Gladding, D.O.

FOG:pg

** A few inches either way makes no difference.

Enclosures

Don't Bother Me



Goes Lithographing Company

42 WEST SIXTY FIRST STREET
PHONE (312) 684-6700

Chicago, Illinois, 60621

December 21, 1976


Mr. Frank O. Gladding, D.O.
225 Queen Street 24-F
Honolulu, Hawaii 96813

Dear Mr. Gladding:

In response to your letter of November 20th, enclosed is the only Lincoln* we have in our present line. I am not sure if this is the artist you are looking for but we have others in our morgue. At this time due to the rush season I am not able to look through our morgue and find if we do have the Subjects you are looking for.

Sincerely,

GOES LITHOGRAPHING COMPANY



W. J. Goes

WJG:mjm

* This print was not the one I wanted (as I wrote)
and so I returned it.



OFFICE OF THE
REGISTER OF COPYRIGHTS

COPYRIGHT OFFICE

LIBRARY OF CONGRESS

WASHINGTON, D.C. 20559

NOV 18 1976

Dr. Frank O. Gladding
225 Queen Street, 24 F
Honolulu, Hawaii 96813

Dear Dr. Gladding:

This refers to your letter of recent date enclosing a remittance of \$5.00 for a search and report concerning the work entitled LINCOLN by Thomas Buchanan Reed.

The time required for this search and report amounted to two hours. Therefore, on receipt of this letter, please forward an additional remittance of \$5.00 in payment of the search fee.

Your remittance of \$5.00 is held under Cash No. 8247 (G). In your reply, please refer to this number and the date of this letter.

Our search report is as follows:

Search in the indexes and catalogs of the Copyright Office covering the period 1898 through April 6, 1976 under the names Goes (Lithographing Company) and Thomas Buchanan Read and the title (where available) LINCOLN (ABRAHAM LINCOLN) disclosed the following registration for a work identified under these names and this specific titles:

ABRAHAM LINCOLN; by Thomas Buchanan Read.
Lithographed pictorial illustration. Registered in the name of Goes Lithographing Company, under K 20413 following publication June 28, 1933.

Search in the Renewal Indexes under the above names and title failed to disclose any renewal registration relating to this entry.

The following registration is given as of possible interest:

ABRAHAM LINCOLN [seated in chair; half-length portrait]. GP 18138. Signed: Darro. Color lithograph of oil painting. Registered in the name of Goes Lithographing Company, doing business as Goes, under K 71846 following publication September 1, 1964.

Dr. Frank O. Gladding

-2-

Facts of registration for the other work in your request are as follows:

LINCOLN; by Thomas Buchanan Read. [Full face view]. Registered in the name of Chester H. Kunning, under G 5504 following the deposit of one copy December 5, 1930.

Search in the Renewal Indexes under the above names and title failed to disclose any renewal registration relating to this entry.

The latest address as shown in the records of this Office for Goes Lithographing Company is one of 1976 and is as follows:

|| Goes Lithographing Company
42 West 61st Street
Chicago, Illinois

Sincerely yours,

Donna M. Johns

Donna M. Johns
Bibliographer
Reference Search Section

Enclosures:

Circulars 1A, 15, 15T



THE LINCOLN NATIONAL LIFE FOUNDATION

1301 SOUTH HARRISON STREET/FORT WAYNE, INDIANA 46801

MARK E. NEELY, JR.
Director

August 17, 1976

Mr. Frank O. Gladding
225 Queen St., 24-F
Honolulu, Hawaii 96813

Dear Mr. Gladding:

I am acknowledging your letter of August 12, 1976 as Dr. Neely is out of the office at the present time.

I am enclosing Xerox copies of data on both the print and the colored reproduction of the painting by Thomas Buchanan Read for your review in the event you have not already seen this information. You might try to locate Read's grand-niece for a lead.

Our colored reproductions all carry a copyright by GOES. There is no other visible information on our framed colored reproduction. You already have the same information that is on our print.

The Lincoln National Life Insurance Company did use a colored reproduction of Read's painting for advertising purposes at one time, which would have been circulated in large quantities, and all carry the copyright of GOES.

We also have one calendar reproduction that carries the name of Ray & Krause, Advertising Service, Chicago (No. 15081). The Museum does not contract or handle the advertising function for The Lincoln National Life Insurance Company, so I do not know if Ray & Krause was the advertising firm contracted by The Lincoln National Life Insurance Company, or whether this was also an advertisement used by Ray & Krause. In either event if this firm is still in business, they might be able to identify the copyright of GOES for you and give you a lead to inquire about a colored reproduction from GOES.

Your letter will be brought to Dr. Neely's attention upon his return.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely

MJH/jn

Enc:

FRANK GLADDING, D.O.

FRANK O. GLADDING, D.O.

225 Queen St., 24-F

Honolulu, HI 96813

Phone: 521-7618

April 25, 1977

Mrs. Mary Jane Hubler
Assistant to Dr. Neely
THE LINCOLN NATIONAL LIFE FOUNDATION
1301 South Harrison Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

I can't express how happy your letter of the 19th made my heart, M'Lady. The bunch of stuff I had compiled had not been lost and you did appreciate it. Of course genuine enthusiasm with you is standard procedure and always deeply appreciated.

Please believe me that I fully appreciate your predicament in moving, for my lovely wife did that for me when I was prostrate a few years ago and it was thought wise to move quarters and semi-retire. Ours was a much smaller scale but none the less a colossal job for one person and she did it superbly.

HONOLULU Magazine is sold by subscription mailing list only so I had a bit of scrounging around among friends to get a few copies for mainland family.

It is most unfortunate that "the statue" is situated in the school yard of an elementary plantation school. Even residents of that community aren't aware of it except when the school has its annual lei ritual. Many friends and acquaintances who receive the magazine expressed surprise and delight at finding out about it. Those who heard about it from subscribers were frustrated that they could not buy a copy at the news stands. So I xeroxed some copies from the original as hand-outs to those genuinely interested.

You no doubt have a commendable photo of the bronze but I'm enclosing a xerox of what initiated my interest. I wrote the Foundation asking if they knew of it. Indeed they did, with the enclosed response that made up the meat of my story. Your organization is truly an ongoing service and a genuine tribute to Abraham Lincoln, seemingly our most loved and revered President.

April 25, 1977

I think next I'll have a go at tenderising much maligned Mary and, to some extent - according to Randall - dispassionate, the raging Rutledge romance. Each procedure is bound to make many people unhappy. But I guess I'll have to lay the blame on Herndon.

In view of the fact that the honorable Mr. Goes has not asserted his prerogative to renew his copyright protecting his lithographed pictorial illustration of Abraham Lincoln, registered in the name of GOES LITHOGRAPHING COMPANY, under K-2413, following publication June 28th, 1933:

"Abraham Lincoln; by Thomas Buchanan Read; lithographed pictorial illustration. Registered in the name of Goes Lithographing Company, under K-2413, following publication June 28, 1933.

"Search in the renewal index under the above names and titles failed to disclose any renewal registration relating to this entry."

The above is quoted from the communication from the letter from the Office of the Register enclosed. Later in the same communication I have marked a reiteration of a similar report:

~~The copyright of the colored lithograph has expired and~~
~~it is now in the public domain.~~

Would it not be feasible and entirely ethical for some enterprising person with initiative, enthusiasm, technical know-how of photography, to photograph a good copy of the lithograph in color and make it available for a reasonable remuneration to those of us who have tried every other channel fruitlessly.

After all, the photo copyrighted by Chester Kunning, under G-5504, Dec. 9, 1930, is being widely circulated by the Library of Congress, the Illinois State Historical Library, and the Foundation's own beautiful copy (and other similar organizations), with no evident qualms of conscience. So in that instance it must be quite "kosher".

Why not a reproduction of the lithograph of what is reputed to be the finest presentation of the soul of Abraham Lincoln that has ever been portrayed?

In ABRAHAM LINCOLN, edited by Henry B. Kranz, he quotes Walt Whitman as saying:

"In his poetry and his prose Lincoln has an important place.Though hundreds of portraits have been made (of Lincoln) by painters and photographers, (many to pass on, by copies, to future times) I have never seen one yet that in my opinion deserved to be called a perfectly good likeness; nor do I



April 25, 1977

"believe there is really such a one in existence. May I not say too, that, as there is no entirely competent and emblematic likeness of Abraham Lincoln in picture or statue, there is not--perhaps cannot be--any fully appropriate literary statement or summing up of him yet in existence?.....

"They passed me once very close, and I saw the President in face fully, as they were moving slowly, and his look, though abstracted, happened to be directed steadily in my eye. He bowed and smiled, but far beneath his smile I noticed well the expression I have alluded to. None of the artists or pictures has caught the deep, though subtle and indirect expression of this man's face. There is something else there. One of the great portrait painters of two or three centuries ago is needed."

But it would seem, from the evaluation expressed in James Sterling Ayers' "BURIED TREASURE" in the Saturday Evening Post of uncertain date that this "unattainable achievement" had been realized in this portrait by JAMES BUCHANIN READ:

"Since then, thousands of people have stood in admiring silence before the small original painting. Other thousands have studied the reproductions which Mr. Kunning had made and which are owned by Lincoln collectors, museums, libraries, and schools. Still others have come upon a photograph of the portrait in one of the most recent books on Lincoln.

"Visitors who have seen the original portrait on display in the Fogg Museum in Boston, the Columbus (Ohio) Gallery of Fine Arts, the Brown University Library, and the Illinois Host House at A Century of Progress will not soon forget it. It seems to represent more faithfully than any other known portrait the mingled strength and gentleness of the martyr President; to reflect the sorrow Lincoln must have felt in the later years of the Civil War.

"Mr. Emmanuel Hertz, a well-known student and collector of Lincoln material, declares the painting is "one of the most hauntingly impressive of the Lincoln portraits. The artist saw to the heart of Lincoln," he says. The poet Walt Whitman, who saw Lincoln many times during the sorrowful period of the Civil War, speaks of "the dark brown face, with the deep-cut lines, the eyes always to be with a deep latent sadness in the expression." This is the Lincoln of Read's portrait. This is the Lincoln that might be lost to the world if an antique dealer who specialized in glass, and a young man on the lookout for old pewter, had not rescued it from the dusty oblivion of an old trunk."

page 4 - Mrs. Mary Jane Hubler

April 25, 1977

Do you wonder that I have gone to extreme efforts to try to obtain a print of such a portrait?

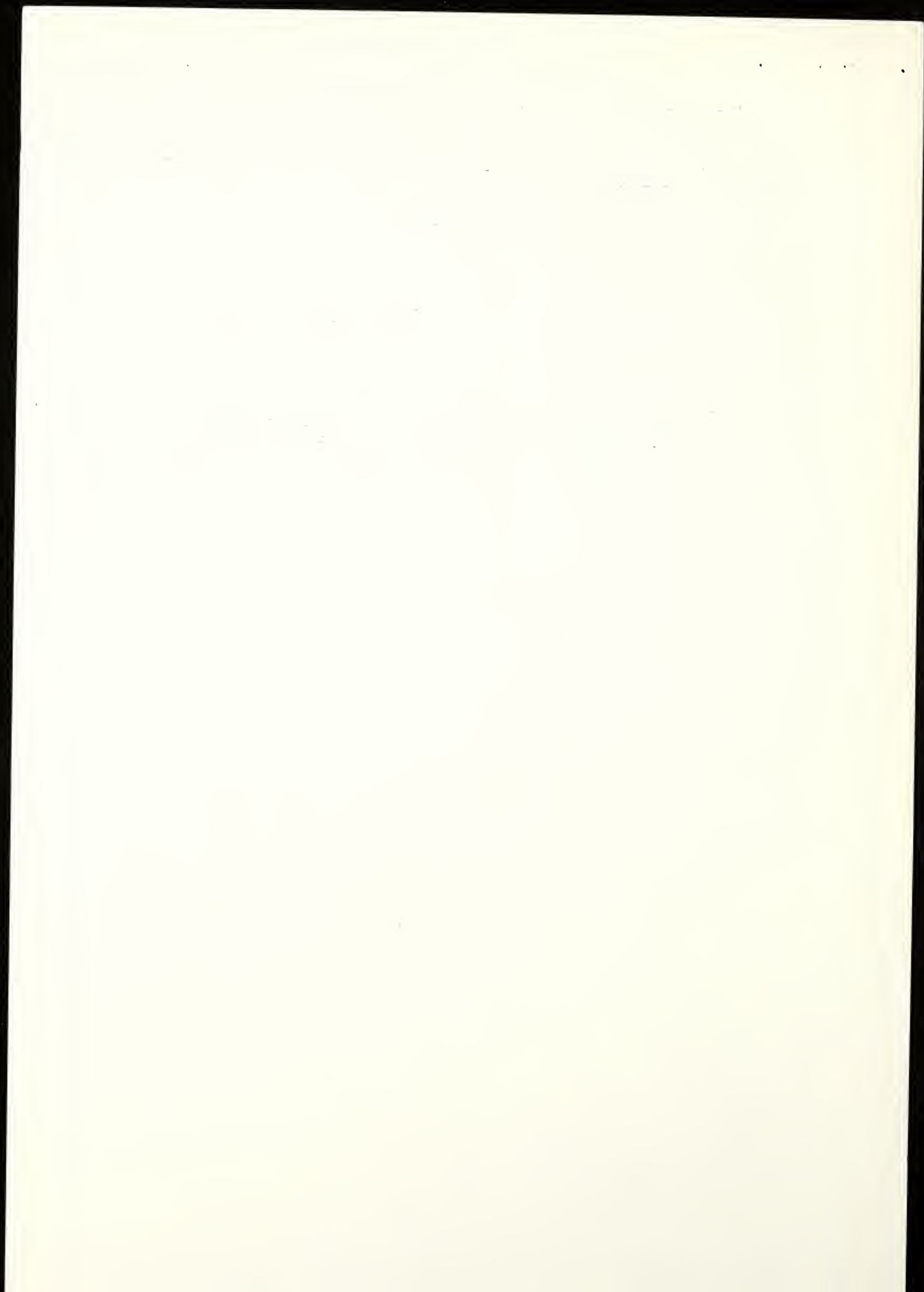
Sincerely,

A handwritten signature in blue ink, appearing to read "Frank O. Gladding", followed by a large, stylized "XO" mark.

FRANK O. GLADDING, D.O.

FOG:pg

PS: Under separate cover I am sending you a bit of local color which I hope will hit a responsive chord in your consciousness. However, in the event "we miss the mark" you know the intent and I'll be perfectly agreeable to having you pass it on to someone else.





OFFICE OF THE
REGISTER OF COPYRIGHTS

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LIBRARY OF CONGRESS

WASHINGTON, D.C. 20559

JUL 18 1976

Dr. Frank O. Gladding
225 Queen Street, 24 F
Honolulu, Hawaii 96813

Dear Dr. Gladding:

This refers to your letter of recent date enclosing a remittance of \$5.00 for a search and report concerning the work entitled LINCOLN by Thomas Buchanan Reed.

The time required for this search and report amounted to two hours. Therefore, on receipt of this letter, please forward an additional remittance of \$5.00 in payment of the search fee.

Your remittance of \$5.00 is held under Cash No. 8247 (G). In your reply, please refer to this number and the date of this letter.

Our search report is as follows:

Search in the indexes and catalogs of the Copyright Office covering the period 1898 through April 6, 1976 under the names Goes (Lithographing Company) and Thomas Buchanan Read and the title (where available) LINCOLN (ABRAHAM LINCOLN) disclosed the following registration for a work identified under these names and this specific titles:

ABRAHAM LINCOLN; by Thomas Buchanan Read.
Lithographed pictorial illustration. Registered in the name of Goes Lithographing Company, under K 20413 following publication June 28, 1933.

Search in the Renewal Indexes under the above names and title failed to disclose any renewal registration relating to this entry.

The following registration is given as of possible interest:

ABRAHAM LINCOLN [seated in chair; half-length portrait].
GP 18138. Signed: Darro. Color lithograph of oil painting. Registered in the name of Goes Lithographing Company, doing business as Goes, under K 71846 following publication September 1, 1964.

Dr. Frank O. Gladding

-2-

Facts of registration for the other work in your request are as follows:

LINCOLN; by Thomas Buchanan Read. [Full face view]. Registered in the name of Chester H. Kunning, under G 5504 following the deposit of one copy December 5, 1930.

Search in the Renewal Indexes under the above names and title failed to disclose any renewal registration relating to this entry.

The latest address as shown in the records of this Office for Goes Lithographing Company is one of 1976 and is as follows:

Goes Lithographing Company
42 West 61st Street
Chicago, Illinois

Sincerely yours,

Donna M. Johns

Donna M. Johns
Bibliographer
Reference Search Section

Enclosures:

Circulars 1A, 15, 15T



ILLINOIS STATE HISTORICAL LIBRARY

Old State Capitol • Springfield 62706 • 217-782-4836

June 28, 1976

Mr. Frank O. Cladding
225 Queen Street, 24-F
Honolulu, Hawaii 96813

Dear Mr. Cladding:

In response to your recent inquiry, the Illinois State Historical Library has a black and white print of the Thomas Buchanan Read portrait of Abraham Lincoln.

You may order an 8"x10" glossy print for \$5, payable to the Illinois State Historical Society. An order form is enclosed.

Sincerely,

Janice Petterchak
Janice Petterchak
Curator of Prints and
Photographs

Enclosure

STATE HISTORIAN: William K. Alderfer

TRUSTEES: James E. Myers, Chairman, *Springfield*; Leslie Orear, *Chicago*; Clyde C. Walton, *DeKalb*

June 2, 1977

Frank O. Gladding, D.O.
225 Queen St., 24-F
Honolulu, Hawaii 96813

Dear Mr. Gladding:

My apology once again to my delayed response to your letter of April 25, 1977.

Even though late, the timing was pretty good as the 1977 Hawaiian calendar arrived today. It is beautiful. The illustrations are very outstanding and it has really captured many very expressive moods on all the children. It was really a joy. My personal thanks for your kindness.

My husband and I visited Hawaii a few years ago and thoroughly enjoyed our visit. We hope to return some day, so you see this calendar is not only terrific but also recalls many pleasant memories for me.

Perhaps some day someone might put out a reproduction of the James Buchanan Read portrait. All of our reproductions to date have been from original paintings that we ourselves own.

The copyright terms that we follow on any Xerox of a publication that we reproduce is a 56 year duration: 28 years from the date of the first publication and 28 years for a possible further term renewal.

Do you happen to know the exact location at the present time of the original portrait by James Buchanan Read?

If we can be of any further service, please feel free to contact us.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely

MJH/cks

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter.

I am sorry to hear that you are not satisfied with the results of the investigation.

I have directed the proper authorities to take the necessary steps to rectify the situation.

I am sure that you will be satisfied with the results of the investigation.

I am, Sir, very respectfully,
Your obedient servant,
J. H. [Name]

I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter.

I am sorry to hear that you are not satisfied with the results of the investigation.

I have directed the proper authorities to take the necessary steps to rectify the situation.

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I am sorry to hear that you are not satisfied with the results of the investigation.

I have directed the proper authorities to take the necessary steps to rectify the situation.

I am sure that you will be satisfied with the results of the investigation.

I am, Sir, very respectfully,
Your obedient servant,
J. H. [Name]

Dr. Frank O. Gladding
225 Queen St. Apt. 24-F
Honolulu, Hi., 96831

Mrs. Mary Jane Hubler
Assistant to Dr. Neely, Jr.
LINCOLN NATIONAL LIFE FOUNDATION
1300 South Clinton St.
Fort Wayne, Ind. 46801

Dear Mrs. Hubler,

May I impose further on the Foundation's
generosity and your patience?

7/15/37
I have a faintly xeroxed copy of THE TOWNSAND WEEKLY of 7/15/'37
mentioning Thomas Buchanan's grand Niece, Miss Hazel J. Read.
That's a long time ago and it seems to me the Townsend plan is
water under the bridge. Have you any information of her where-
abouts?

3318
Shortsightedly I laminated the CALLIGRAPHIC PORTRAIT of Lincoln's
EMANCIPATION PROCLAMATION, so I can't xerox it. If another copy
is available I would be most grateful to receive it.

Lincoln
May I have another copy of the Saturday Evening Post story,
BURIED TREASURE, by James Sterling Ayers and, if possible, the
date?

L.L. 1502
1503
1609
1611
After the foiled bodysnatching of Lincoln, what was done with his
body for security?

7
I thought at the time the letter from the National Index of
Smithsonian was vague and incomplete. I found no trace of
Evanston in the Chicago area in my atlas. Evanston, of course
is well known. There was no zip code but I wrote as directed.
The letter was returned unclaimed. I have written the Chicago
Art Institute for information, they would have a current direct-
ory. Possibly they have current information of him, if he is still
alive and may know where the painting is. 6-20-4

Chambers
I am inclosing a copy of an old page of Saturday Review which the
Foundation may have missed-- a consideration but an improbabil-
ity as they are not likely to miss a trick, but just in case,
it is an interesting commentary and I have hinged it in with
hinged adhesive tape with the Lorant 2nd edition with the photos
taken at that time. There are five of them, the made from the
cracked plate is my favorite. 6-20-4

In reviewing Elwell Crissey's LINCOLN'S LOST SPEECH I am amazed
at the claim that 10,000 people gathered at the village of
Kalamazoo hoping he would repeat it. I grew up there and we
did cherish the memory of his having spoken there, but at that
time it was little more than a name on the map.

Sincerely and gratefully yours,

Frank O. Gladding, D. O.

A.L.B. 3
A please p.s. Do you know the name and address of the store in
Chicago that specialises in Lincoln books?

Frank O. Gladding D. O.
225 Queen St. 24-F
Honolulu Hi. 96813

July 27, 1977

Mrs. Mary Jane Hubler
Assistant to Dr. Neely
Lincoln National Life Foundation
1301 S. Harrison St.
Fort Wayne, Ind., 46801

Dear Mrs. Hubler:

I have an idea you might be interested in the trail of my treasure hunt.

The Foundation sent me a xerox of the Sat. Eve. Post story BURIED TREASURE. I first wrote the Columbus Gallery of Fine Arts-- no reply.

Copyright dept of the Library of Congress said they had no record of of colored print but said I could obtain from them a black and white print of a photo copyrighted By. Mr. Kunning in 1930 which I obtained (yours is a much better shaded print, as I have told you).

The Ill. Historical Society offered the same, knew nothing of a colored print and didnt know where the original is.

You keyed me in on Goes, but you know where that led to.

I went back to the S. E. P. story and decided on a broad side. Wrote Fogg Museum, Brown University and, since the first letter might have gone astray tried Columbus again.

Columbus acted like they had never heard of ^{the painting} and wanted more information. I xeroxed the S. E. P. article and sent it on to them.

Fogg replied helpfully and I'm following their lead.

As you will see I had already written Smithsonian. Are you familiar with any of the prints? Would you judge the appeal of any of them?

I am inclosing copies of correspondence from there on as you might like one or more for your record.

That brings my quest up date. Any further developments I will pass on.

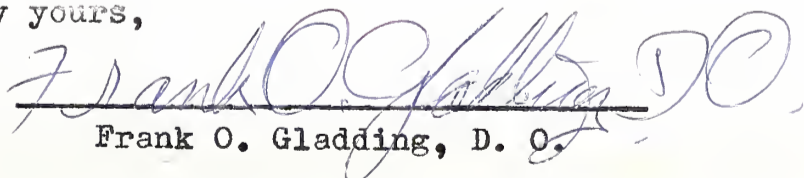
I continue to be grateful for your continued and ready communication.

My lovely lady is busy with many other thing so I took this on myself via hunt & peck typing which is quite legible but not so smooth.

I'm also inclosing an idication as to what's happening ^{to} parts of our Island Paradise. However there is still much beauty, some still on this island and much on the neighboring islands. There are many well conducted tours by acurately informed guides.. Many visitors try the rent a car rout and miss the narative of points of interest.

I earnestly hope I've not overloaded you and that you will find some "pay dirt" in this load,

Sincerely yours,


Frank O. Gladding, D. O.



June 28, 1977

Frank O. Gladding, D.O.
225 Queen Street, 24-F
Honolulu, Hawaii 96813

Dear Dr. Gladding:

Enclosed is a listing of the portraits of Lincoln in this collection. Both 8 by 10 inch black and white glossy prints and 35mm slides are available from this office.

I am sorry to say that we do not have an up-to-date record of the ownership of the Read painting of Lincoln. The only information card which we have lists it as in a "private collection."

Yours truly,

A handwritten signature in cursive script, reading "Monroe H. Fabian".

Monroe H. Fabian
Associate Curator

Enclosure

FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

11 July 1977

Frank O. Gladding, D.O.
225 Queen Street, 24-F
Honolulu
Hawaii, 96813

Dear Sir:

The portrait of Abraham Lincoln by Charles Buchanan Read is no longer at the Fogg Museum, and without knowing either the date of the exhibition for which it was borrowed, or the title, I am unable to determine who might have lent it to the Museum.

I have checked the various portrait listings in our library without success. I think your best bet for tracking down the portrait would be to write to the

Bicentennial Inventory of American Paintings
National Collection of Fine Arts
Smithsonian Institution
Eighth and G Streets, N.W.
Washington, D.C. 20560

We supplied to the Inventory data on all our paintings done before 1914, and I believe most major collections around the country--and many private ones--sent similar information, which may now be retrieved from a computer.

With best wishes for a successful search,

Sincerely,

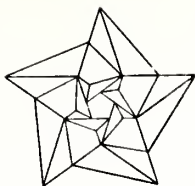
Louise Ambler

(Mrs. Peter W. Ambler)

Curator

Harvard University

Portrait Collection



NATIONAL COLLECTION OF FINE ARTS

SMITHSONIAN INSTITUTION

EIGHTH AND G STREETS, N.W., WASHINGTON, D. C.

July 21, 1977

Mr. Frank O. Gladding, D.O.
225 Queen St., 24-F
Honolulu, HI 96813

Dear Dr. Gladding:

Although I am unable to complete your search for the present location of the c.1864 portrait of Abraham Lincoln by Thomas Buchanan Read, I hope the following information will prove helpful.

There is no record of the portrait among the 173,000 entries in the Inventory of American Paintings Executed before 1914. In the National Collection of Fine Arts library's vertical files, however, I have come across a number of letters and printed material regarding the portrait. The enclosed is a copy of a pamphlet included in these records. Though the pamphlet gives Chester H. Kunning's address to be in Columbus, Ohio, several of the letters show Mr. Kunning to be living in Evanstown, Illinois. Checking the 1975 phone book for the Chicago area, I did find a Chester H. Kunning at 1547 N. Dearborn. I have no idea if this is indeed the same person or if he still owns the painting, but in light of the identical name it may be worth another letter.

Hoping this information does not add to your collection of "blind alleys", I am,

Sincerely,

Elaine S. Loring

Elaine S. Loring
Assistant
Inventory of American Paintings

July 26, 1977

Mr. Chester H. Kunning
1547 N. Dearborn
Evanston, Illinois 60204

Dear Mr. Kunning:

For about three years I have, from time to time, followed leads as they were suggested to me to find a print (IN COLOR) of that magnificent Lincoln Portrait by THOMAS BUCHANAN READ that you discovered nearly 40 years ago.

Lincoln National Life Foundation said their copies were copyrighted by GOES. The Copyright Department of the Library of Congress gave me his address but he informed me in no uncertain terms that he had not time to be digging back in his morgue for any old prints. After several equally blind alleys the FOGG MUSEUM referred me to the National Collection of Fine Arts with the enclosed result.

To be sure, I am anxious to know where the painting now hangs and very anxious to obtain a color print. The Lincoln Life Foundation provided me with a fine black-and-white photo print for which I am very grateful, but COLOR would add so much more to it.

First, then, would you tell me if it still is in your possession? If not, please give me the present location.

Second, is there any means by which I could obtain a COLOR print?

Thanking you in advance for your consideration in this matter, I am

Sincerely yours,

FRANK O. CLADDING, D.O.

FOG:pg

Enclosure

drawn ~~Headling~~
19A
Read, ~~James~~ Thomas
Buchanan

September 6, 1977

Dr. Frank O. Gladding
225 Queen St. Apt. 24-F
Honolulu, HI 96831

Dear Dr. Gladding:

I am acknowledging both your letters of July 27, 1977, and one received in August, 1977, together. As you can see, I am not fully caught up from our move as yet.

I am enclosing prints of some of the items listed by the Smithsonian Institution in their letter to you of February 8, 1977. These were prints we have in stock now in our files and some are identical with the listing and some are illustrations by the same artists.

I do not know the whereabouts of Miss Hazel J. Read. Our only reference to her was in the 1937 paper clipping I sent you regarding her involvement in the Townsend Plan Headquarters office in Los Angeles.

Enclosed is a print, negative #3318, of a calligraphic portrait of Lincoln's Emancipation Proclamation.

Enclosed are Lincoln Lore Bulletins Numbered 1502, 1503, 1609 and 1611 which relate to the attempt to steal Lincoln's corpse and also the security.

According to my directory Evanston in general carries a zip code of 60204, Evanston North 60201 and Evanston South 60202.

The address for the Abraham Book Shop is 18 East Chestnut Street, Chicago, Illinois 60611.

We already had the article you sent in the Saturday Review entitled "The Face of Lincoln." Thanks for remembering us on this article. That is how we maintain our collection on an up-to-date basis.

Dr. Frank O. Gladding
September 6, 1977
Page 2

I am sorry but I was unable to locate an article in our files by the Saturday Evening Post entitled "Burried Treasure" by James Sterling Ayers.

I do hope I have supplied you with all the data you wanted and, if I can be of any further assistance, please feel free to contact me.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely, Jr.

MJH/slm

Enc.

Mr. J. H. ...
September 6, 1937
Page 2

I am sorry that I was unable to locate the ...
file by the ... Technical ...
by the ...

I do hope I have ...
and if I can ...
to ...

Very truly,
[Signature]

(Enc. 1) ...
last ...

WJH:am

100

FRANK GLADDING, D. O.

FRANK O. GLADDING, D.O.,
225 Queen St., 24-F
Honolulu, HI 96813
Phone: 521-7618

September 26, 1977

Mrs. Mary Jane Hubler
Assistant to Dr. Neely, Jr.
LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

Believe me, my delay in acknowledging the generous contributions to my LINCOLNIA received from you days ago does not mean that I am ungrateful. I am indeed very grateful but thought you deserved a bit of a respite from my continuous bombardment.

I am very glad to have the complete story of the attempted grave robbery (and the subsequent disposal of the body) and especially grateful for the prints which were a welcome surprise.

I have yet to communicate with the ABRAHAM BOOK SHOP, but in the meantime, through an out-of-print channel, I have sent for R. N. Current's editing of J. G. Randall's LINCOLN. I have his two-volume paper-back that takes him just through Gettysburg with an appendix regarding Ann Rutledge. I was frustrated as it seemed he hadn't completed the story. Now, in this Saturday Review article (found in my file) I discover that it was a four-volume study.

How do you folk feel about the Emmett McLoughlin account of the Catholic conspiracy? I looked up his reference to Sandburg's account of Father Chiniquy's trial and he does make it pretty dramatic. But Emanuel Hertz goes into even more details of it.

The enclosed will illustrate why I would like another xerox

page 2 - Mrs. Mary Jane Hubler

September 26, 1977

of "Burried Treasure". This was sent to me while Dr. McMurtry and Mrs. Higgins were operating the Foundation back in the 60's. The copy they sent me I cemented in my Stefan Lorant volume and it doesn't copy well from the book.

By the way, Dr. Neely need not have felt so apologetic in mis-attributing the photo on the jacket of WITH MALICE TOWARD NONE, for the jacket seems to credit Lloyd Ostendorf as it states it is by courtesy of his collection.

Thanking you again for your kind and generous assistance I am

Sincerely yours,


FRANK O. GLADDING, D.O.

FOG:pg

Enclosure



IN THE back of the mind of every true collector of postage stamps slumbers the hope that some day, perhaps on a faded old letter in an ancient trunk, he will happen suddenly upon another one-cent British Guiana of 1856, a two-penny Post Office Mauritius, or a two-cent Hawaiian "Missionary." Like other youthful philatelists, Chet Kunning once visioned himself as the discoverer of rare stamps. He collected moths and butterflies, and, in the country near his home in northwestern Ohio, he roamed the hills in search of arrowheads and tomahawks supposed to have been left by the Miami Indians.

But Chet Kunning the boy, mounting a Columbian five-cent stamp or a Luna moth, never dreamed that Chester H. Kunning the man would some day bring to light a painting that would be admired and endlessly discussed by eminent art critics and learned historians.

Chester H. Kunning, living in Columbus, Ohio, in 1930, occasionally made business trips to Cincinnati. By this time, he had turned his collecting enthusiasm from stamps, butterflies, and Indian arrowheads to early American antiques. A friend of his, also a collector of antiques, knowing that at one time Cincinnati had been a center of the pewter industry, asked Mr. Kunning to be on the lookout for pewter antiques.

HIS business on one of these Cincinnati trips being over for the day, Mr. Kunning walked into the first antique shop he happened to see. What did the shop have in pewter? The antique dealer was not sure. He had owned this particular shop for only three days. However, he had some wonderful old pieces in glass. He specialized in antique glass, he told Mr. Kunning.

His eyes open for old pewter and early American furniture, Mr. Kunning wandered about the shop.

"There's a pretty good picture," said the art dealer, pointing to a small dust-covered oil painting on a chair. "Are you collecting Lincoln relics?"

Mr. Kunning wasn't, but he glanced at the painting. He examined it closely. To him the small oil portrait in its old frame seemed, even through its layers of dust, to possess unusual merit.

"What do you know about it?" asked Mr. Kunning.

"Well," said the antique dealer, "a family over in Kentucky had some valuable glass pieces I wanted. But they wouldn't sell me the glass unless I'd buy the picture. So I bought the picture. That's all I know about it."

Before Mr. Kunning had left the shop, he had made a deposit on the portrait. Later he went back to the shop, paid the dealer the balance of the amount he had offered, and took the picture with him back to his room.

Home again, Mr. Kunning showed his newest acquisition to Mr. Karl Bolander of the Columbus Gallery of Fine Arts. Mr. Bolander was enthusiastic. He offered three times the modest amount Mr. Kunning had paid. An English duke who happened to see the portrait made a similar offer. About to set out for Boston to attend a meeting of art directors at the Fogg Museum, Mr. Bolander requested permission to take the painting with him. Mr. Kunning consented, but business unexpectedly called him from the city, and Mr. Bolander had to start for Boston without the portrait. From the art director, however, came a wire, requesting that the painting be sent to him in the East. Taking the small portrait from its old frame, Mr. Kunning slipped it into a manila envelope and sent it on by parcel post, unregistered and uninsured.

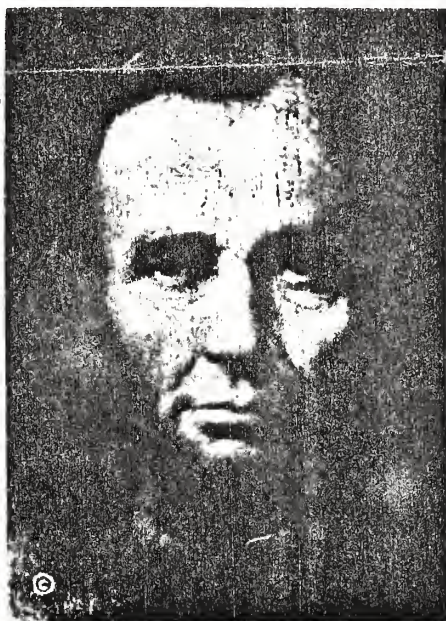
A few days later Mr. Kunning received a message from Mr. Bolander. It was punctuated by many exclamations of surprise and outrage. Mr. Kunning

Buried Treasure

By James Sterling Ayars

had a colossal amount of faith in the post-office department, Mr. Bolander said, in effect, to send so valuable a piece of property by ordinary parcel post.

Mr. Kunning's portrait of Lincoln, continued Mr. Bolander, had been made the subject of discussion by the great gathering of learned art directors. It had been asked and scrutinized, and asked and X-rayed. In the end, the convention of eminent art directors decided that the painting was the work of Thomas Buchanan Read, that it had been painted in 1864, and that it was worth—well, estimates ranged to \$20,000 and \$30,000 and even \$50,000.



Courtesy of C. H. Kunning

"The dark brown face, with the deep-cut lines"

Chester Kunning had not discovered another one-cent British Guiana, or a Hawaiian "Missionary," but he had found something infinitely more valuable, something that would give enjoyment to all those to whom Abraham Lincoln is a symbol of honesty and strength and kindness.

GRADUALLY the story of the portrait came out. It was not the story sometimes told by some overenthusiastic and misinformed attendants in the Illinois Host House at A Century of Progress, where the portrait was on exhibition last summer. When Mr. Kunning heard of these inaccurate stories he did his best to correct them.

The picture was not painted on a door panel, and later cut out and hidden away, as one attendant stated. It is true that it was painted on a panel. But panels, as used by military sketchers in 1864, were small thin slabs of wood upon which rough sketches were made before the finished picture could be placed on canvas. Wooden panels could withstand the rigors of Civil War camp life, as canvas could not.

Thomas Buchanan Read was, in 1864, when he made the portrait, a military artist. He was at that time on the staff of General Lew Wallace, who later wrote *Ben Hur*. Although almost everyone knows of Thomas Buchanan Read as the poet who

wrote the stirring "Sheridan's Ride," comparatively few know of him as an artist.

Read was more than a mere military sketcher for his "Longfellow's Children" now hangs in Metropolitan Museum in New York, and portraits of Robert Browning, Longfellow, Tennyson are among the best of his time.

As a boy, Read left his home in eastern Pennsylvania and traveled westward, crossing the mountains on foot and settling for a time in Cincinnati, with another boy, a grocer's assistant, he started drawing, painting signs to help earn his living. He attracted the attention of Nicholas Longworth who provided him with a studio. It was not before Read became so successful that he was to travel widely, both in America and Europe. He was well known to his generation both as a poet as a painter. A prominent English writer ranked him as the best American poet of his time. Robert Browning was his friend. So were Longfellow, Oliver Wendell Holmes. His studio in Florence, Italy, was a meeting place for many prominent artists, sculptors, and writers.

How and when was the Lincoln portrait painted? Through research in old books and magazines, through interviews with members of the family whose trunk the old portrait lay hidden and to whom the antique dealer bought it, Mr. Kunning learned its history.

In the late summer or fall of 1864, not long after General Lew Wallace had repulsed the Confederates under General Jubal Early in an attempt to capture Washington, President Abraham Lincoln and Mr. Thomas Buchanan Read chanced to be guests in the home of a cabinet officer near Washington. One of the small wooden panels he used in the room Read hastily sketched the President, intending to transfer his work to canvas. This he never did, however, for, when he left the house, he presented the sketch to his host. From generation to generation, the painting has passed down through the family. Sometimes it has hung on a wall. Always as often it has been stowed away in an old trunk. As far as the world knew, it did not exist, until a young man with the collecting habit and an appreciation of beautiful things walked into an antique shop in the spring of 1930.

Since then, thousands of people have stood admiring silence before the small original painting. Other thousands have studied the reproductions which Mr. Kunning had made and which are now in museums, libraries, schools. Still others have come upon a photograph of the portrait in one of the most recent books about Lincoln.

Visitors who have seen the original portrait on display in the Fogg Museum in Boston, the Columbus (Ohio) Gallery of Fine Arts, the Brown University Library, and the Illinois Host House at A Century of Progress will not soon forget it. It seems representative more faithfully than any other known portrait the mingled strength and gentleness of the martyr President, to reflect the sorrow Lincoln must have felt in the later years of the Civil War.

Mr. Emanuel Hertz, a well-known student and collector of Lincoln material, declares the painting is "one of the most hauntingly impressive of the Lincoln portraits. The artist saw to the heart of Lincoln," he says. The poet Walt Whitman, who saw Lincoln many times during the sorrowful period of the Civil War, speaks of "the dark brown face, with the deep-cut lines, the eyes always to with a deep latent sadness in the expression." This is the Lincoln of Read's portrait. This is the Lincoln that might be lost to the world if an antique dealer who specialized in glass, and a young man on the lookout for old pewter, had not rescued it from the dusty oblivion of an old trunk.

October 13, 1977

Mr. Frank Gladding
225 Queen Street 24-F
Honolulu, HI 96813

Dear Mr. Gladding:

Enclosed are a few good Xerox copies of the article entitled "Buried Treasure." I located the article and thought you might like several copies for your files.

The Catholics, the conspiracy and Father Chiniquy is an interesting subject. However, I would like to point out that we do not feel that the Catholics were behind the plan to assassinate Lincoln. Booth himself was not a Catholic. However some of the conspirators, John and Mary Surratt were of the Catholic faith. Louis J. Weichmann was also of the Catholic faith. With these three people alone-some were assisted and some were unassisted-all by the Catholic faith.

I am enclosing copies of our Lincoln Lore bulletins numbered 1657 and 1659 which have data involving the Catholic religion. Also enclosed is Lincoln Lore bulletin number 1662 which has a Cumulative Bibliography. Look for number 1976-3. This is the Abraham Lincoln Issue of the Journal of the Illinois State Historical Society and has an article entitled "The Lincoln Writings of Charles P. T. Chiniquy" by Joseph George, Jr. We feel this contains an excellent treatment on Father Chiniquy and also on reference sources.

It was good to hear from you again and if we can be of any further service, please feel free to contact us.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely, Jr.

MJH/slm
Enc.

FRANK GLADDING, D. O.

FRANK O. GLADDING, D.O.
225 Queen St., 24-F
Honolulu, HI 96813
Phone: 521-7618

Nov. 19, 1977

Mrs. Mary Jane Hubler
Assistant to Dr. Neely, Jr.
THE LOUIS A WARREN LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

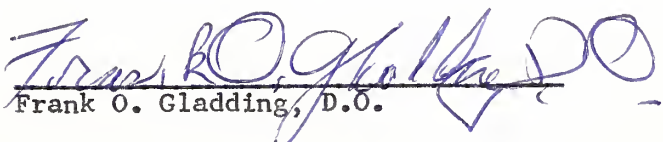
Yours of November 8th received and deeply appreciated. So the authenticity of THE LINCOLN CONSPIRACY is less than authentic. It would seem that Emmett McLoughlin could have an edge on him, though it would be less than expedient to endorse a religiously based plot. In any event, since Watergate the public is sensing cover-ups all over the place.

In view of the letter I received from Inventory of American Paintings at Smithsonian, placing Mr. Kunning and his treasure in Chicago, with my letter to him at the address given being returned unclaimed, I wrote to the Art Institute of Chicago as inclosed, but they didn't "know too". However, I have another lead. Mr. Kunning and his gem, like the Scarlet Pimpernil, and "damned elusive".

In the meantime a patient claims to have had a personal friend in Washington, D.C. about 1952, in her early twenties, who was a direct decendent of Abraham Lincoln. "She looked a great deal like him. Her name was Vanna Lincoln. She had a sort of sticky love affair that terminated in her suicide." As the farm mother said when her son announced that their new rooster had just laid an egg, "Interesting if true." I may be overly skeptical. The Foundation will certainly know.

Dr. Neely's footnote in September "Lincoln Lore" re the Foundation's new name and location was appreciated and we are anticipating the account of changes made with much interest.

Sincerely,


Frank O. Gladding, D.O.

FOG:pg

[The text in this section is extremely faint and illegible. It appears to be a list or a series of entries, possibly organized in columns, but the specific content cannot be discerned.]

November 1, 1977

Art Institute of Chicago
Michigan Avenue and Adams
Chicago, Illinois 60603

Dear Sirs:

For many months I have been following leads on the quest of the present location of Thomas Buchanan Read's portrait of ABRAHAM LINCOLN and, if possible, the location of its owner and finder of this superb painting.

The curator of the Fogg Museum referred me to THE BICENTENNIAL INVENTORY OF AMERICAN PAINTINGS, Smithsonian Institution, whom I wrote - receiving the enclosed reply.

I wrote Mr. Running at the address indicated but the letter was returned unclaimed. No zip code was given and that may have diverted the letter. He may have moved or may be deceased, as he made the discovery nearly fifty years ago.

I am certain you know of the painting, but I'm sending enclosures to emphasize my desire for this information, as well as any possible means of obtaining a color print of it. The Lincoln Library and Museum of the Lincoln National Life Ins. Co. of Fort Wayne, Indiana sent me a fine black-and-white print which I copied and am enclosing along with the narrative of its discovery.

They know nothing of Mr. Running's present location nor of the disposition of the portrait. They are as interested as I in this matter. I will be deeply grateful for any help or leads you can give me in this matter, and will gladly pass the information on to them. They have been very generous and helpful to me in contributing to my gathering of Lincolnia.

Thanking you in advance for any information you are able to share with me, I am

Sincerely yours,

FOG:pg
Enclosures

FRANK G. GLADDING, D.O.

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/ TELEPHONE: (312) 443-3600/CABLE: ARTI

November 8, 1977

Mr. Frank O. Gladding
225 Queen St., 24-F
Honolulu, Hawaii 96813

Dear Mr. Gladding:

Your letter was awaiting me when I returned to the office after being away a few days. I do not know the location of Read's portrait of Lincoln. You have energetically investigated every logical source for obtaining the name of the owner, and the only additional source I could suggest is the research facility known as the Frick Art Reference Library. The full name and address are below.

With best wishes on your research, I am

Yours sincerely,

Milo M. Naeve
Milo M. Naeve
Curator American Arts

MMN:ls

Frick Art Reference Library
10 E. 71st St.
New York, N.Y. 10021

drawer 19a
Thomas B. Read

December 22, 1977

Mr. Frank Gladding, D.O.
225 Queen St., 24-F
Honolulu, HI 96813

Dear Mr. Gladding:

It was good to hear from you.

Thank you for the additional information you conveyed in your attempts to secure the correct address for Mr. Kunning. Keep us posted as this information is all being housed in our Read folder and may be of assistance to someone else at some future date.

Our main source for Lincoln genealogy is a book entitled History of the Lincoln Family: An Account of the Descendants of Samuel Lincoln of Hingham Massachusetts 1637-1920 compiled by Waldo Lincoln (Commonwealth Press: Worcester, Massachusetts, 1923).

Vanna Lincoln is not listed in the index of this book. You stated she was in her early twenties in 1952. It is possible she could have been born after the book was published and, therefore, to know if she was any relation, it would have to be traced through her father's name and location. It is possible she could be, but there are also many people who think they are direct descendants of Abraham Lincoln which, when traced, are of a different lineage.

Best wishes during the holiday season and coming year.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely, Jr.

MJH/slm

DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

Drawer: 19a
Folder: Read,
Thomas B.

December 30, 1977

Mrs. Mary Jane Hubler
Assistant to Dr. Neely, Jr.
THE LOUIS A. WARREN LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

Since you have been so very helpful and do seem interested in my treasure hunt I'm including a few highlights I may not have sent. I think it's a bit pathetic that Columbus, where it all started, had no record of it.

COPYRIGHT OFFICE:

"ABRAHAM LINCOLN; by Thomas Buchanan Read.
Lithographed pictorial illustration. Registered in the name of Goes Lithographing Company, under K-20413 following publication June 28, 1933"

I don't remember where I got the man's address but I did and wrote him. I had given him the data on it but he sent me a monstrous print, unsigned, that was a caricature of the man. I returned it with thanks and the enclosed letter that prompted that blunt rejection that I passed on to you, so flabbergasted I failed to xerox it. If by chance you kept in the file (heaven knows why you would) would you xerox a copy for me, please?

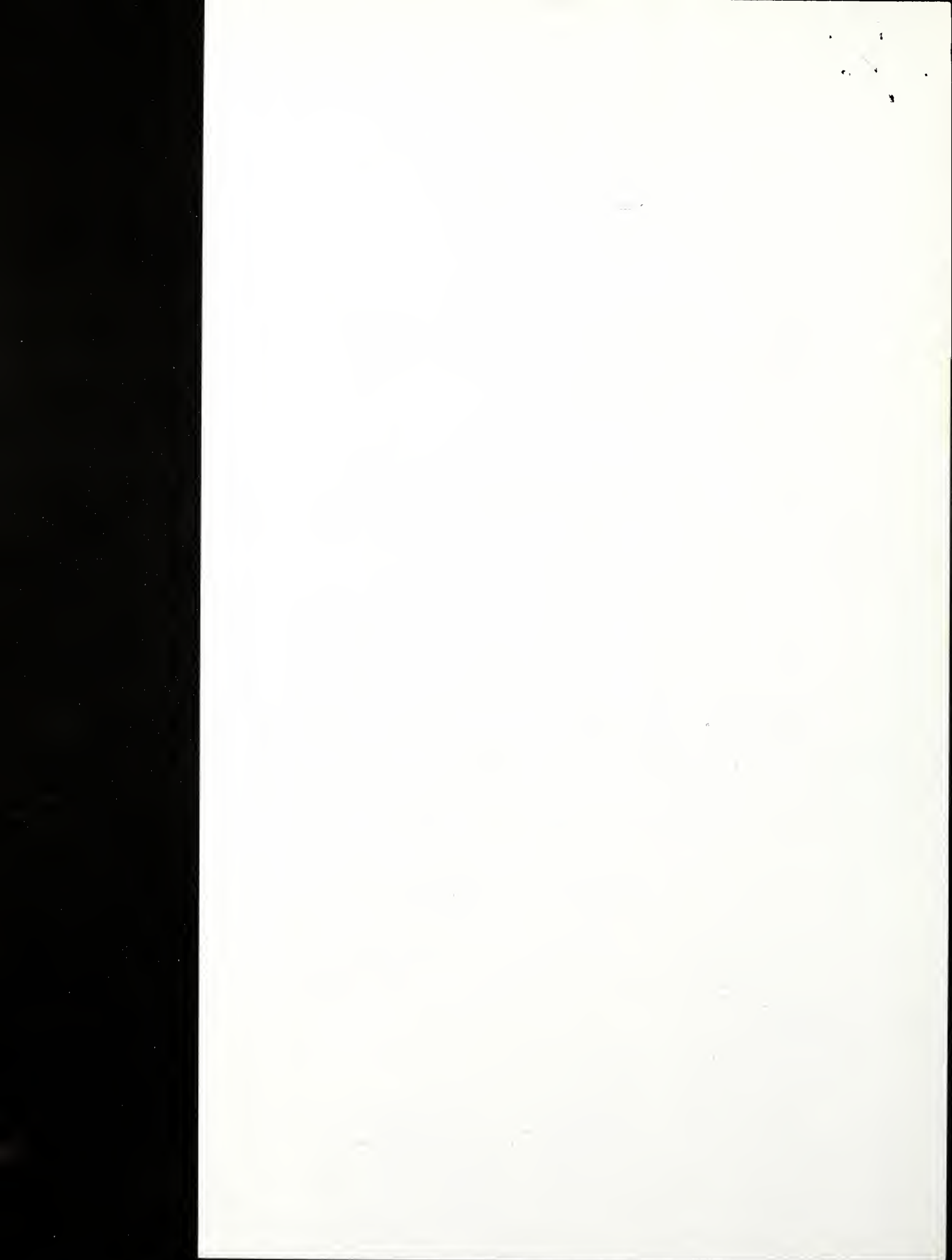
The Fogg Art Museum referred me to the Bicentennial Inventory at the Smithsonian. They in turn gave me the wrong address for Mr. Kunning for it came back so marked. I had a hunch to have another go at the Chicago Institute of Art. They referred me to the Frick Reference Library of New York. It is to be hoped that they have the right address. I'll have a go at it in hopes. That failing I may try the Oil Company mentioned.

Anyhow, here's still hoping, and a very successful New Year.

FOG:pg

Enclosures


FRANK O. GLADDING, D.O.



January 24, 1978

Dr. Frank O. Gladding
Osteopathic Physician
225 Queen St., 24-F
Honolulu, HI 96813

Dear Dr. Gladding:

No doubt by now you have received my letter of December 22, 1977, in response to your letter of November 19, 1977. Please pardon my slow response. It certainly is not intentional I can assure you, but it seems that there is a never ending avalanche of work. That, and also trying to process everything before our year-end closing date really puts me behind at times.

I am enclosing a copy of our pamphlet on our Lincoln Library and Museum. I do not know if I have mentioned this to you or not, but, since our move into new quarters, the Lincoln Library and Museum has been renamed after its first Director and we are named the Louis A. Warren Lincoln Library and Museum. We are also in the process of putting out new pamphlets on our collection. One is very elaborate and is going to be distributed on a limited basis. I will see that you are sent one of our new pamphlets when available. We would very much enjoy having you visit us; in fact we would be honored. If you make it, allow yourself plenty of time as to really absorb our entire Museum in its full context would take many, many hours. Of course, one can also see a lot on whatever time they care to allot to it.

I did not locate a copy of Herbert Mitgang's Lincoln's SCOURGE OF WAR for you. I presume this was a newspaper article. We have between 150,000 - 200,000 newspaper articles filed in folders pertaining to each ones particular subject. It is possible, from just the title of the article, that I did not look in the proper file folder. Nevertheless, to solve your problem, Herbert Mitgang writes for the New York Times, so I am sure if you contact them they will be able to supply you with a copy of the article. When you receive a copy of it, I would appreciate it if you would send me a copy of it for our files. I'll then try to relocate our copy if we have one.

Dr. Frank O. Gladding
January 20, 1978
Page 2

For a complete copy of the letter written two days after Lincoln's assassination by Augustus Clark To his uncle, you will have to contact the Massachusetts Historical Society, 1154 Boylston Street, Boston, Massachusetts 02215. I am enclosing a Xerox copy of a fairly recent newspaper article on it that I thought you might like.

Also enclosed is a Xerox copy of the nasty reply you received on your inquiry relating to the Read lithograph by GOES.

If I can be of any further service, please feel free to contact me.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely, Jr.

MJH/slm
Enc.

THE
COLUMBUS GALLERY
OF FINE ARTS

480 East Broad Street, Columbus, Ohio 43215,
Budd Harris Bishop, Director, (614) 221-6801

July 7, 1977

Mr. Frank Gladding, D.O.
225 Queen St., 24-F
Honolulu, HI 96813

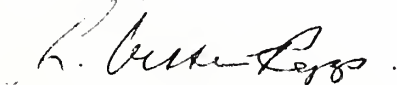
Dear Mr. Gladding:

I am sorry, but I am afraid that your original request regarding the James Buchanan Read portrait of Abraham Lincoln did, indeed, go astray. Your latest request confuses us somewhat. If we can track down the title and date of the exhibition in which this was shown, we may be able to tell you who owned it at that time. Other than that, we would have no information on file for works not in this museum's Permanent Collection.

Do you know, in connection with what exhibition and in what year the painting was shown in Columbus? What connection does Chester H. Kunning have to the painting? We will be unable to assist you with your request unless we receive this additional information.

Thank you for your inquiry.

Sincerely,



Susan Visser-Rapp
Assistant Registrar

SV-R:ad

FRICK ART REFERENCE LIBRARY

10 EAST 71ST STREET

NEW YORK, N. Y. 10021

MISS HELEN C. FRICK, DIRECTOR

MISS MILDRED STEINBACH, LIBRARIAN

December 22, 1977

Mr. Frank O. Gladding, D.O.
225 Queen Street, 24-F
Honolulu, Hawaii

Dear Mr. Gladding:

The Library records that the portrait of Lincoln by T.B. Read was owned in 1931 by Chester H. Kunning, Columbus, Ohio. The last address we list for Mr. Kunning was 1936 Lincoln Park West, Chicago, Ill. (1940). According to his correspondence, he worked for the Pure Oil Company. Perhaps you could locate their offices in Chicago.

The Library has no negative for a photograph of this portrait. We list no source from which you could obtain a color photograph.

Sincerely yours,

Mildred Steinbach

(Miss) Mildred Steinbach

Reference: Miss Bailey Van Hook
MS:dkd

December 29, 1976

Mr. W. J. Goes
GOES LITHOGRAPHING COMPANY
42 West Sixty-First Street
Chicago, Illinois 60621

Dear Mr. Goes:

I am indeed grateful to you for the generous effort you made in answer to my plea for a copy of the color print I have been searching for through every possible channel I could conceive. I regret to state, however, that the one you sent is not the one I am seeking.

Thanks to Dr. Neely of the Lincoln National Life Foundation the print can be pinpointed by the enclosed information. Mr. C. H. Kunning copyrighted the black and white print in 1930. I believe your company copyrighted your lithograph copy shortly after that time.

I am returning the print you sent me. As striking as it is, it doesn't begin to express to me the spirit of President Lincoln as the James Buchanan Read does.

Thanking you very much for your effort on my behalf,
I am

Sincerely yours,

Dr. Frank O. Gladding

. Enclosures

DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

March 8, 1978

Mrs. Mary Jane Hubler
Assistant to Dr. Neely, Jr.
THE LOUIS A WARREN LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

Again I am grateful for your kind, thoughtful response to my requests. Your dedicated thoroughness is indeed remarkable. I am sure others are as aware and as appreciative of it as I am. This time I can add an item, or possibly two, to your files.

The continuing saga of the Ewa School Fairbanks' Lincoln would gladden the heart of the teacher who inspired it. The watch story you may already have, but just in case.....

Is the book by Mr. Mitang, mentioned in the Kennedy clipping, just a collection of news stories as the title seems to indicate?

I am particularly happy to have the story of the new name and the new museum. Dr. Neely commented on it in an issue of Lincoln Lore, stating a later edition would give the story. Seems to me that was several months ago, but the explanation has yet to be presented. I am also grateful for the pamphlet on the Library and Museum and I am indeed anticipating a copy of the new one you are preparing to be more elaborate.

"The Father willing" and conditions permitting, I'll be in your neighborhood about the last of July and if so will plan to stop two or three days. In '56 Polly and I spent seven months in D.C. when I swapped practices with a D.O. residing there -- and we had a magnificent time "doing" the area at leisure. We made many pilgrimages to the Lincoln sites and the Smithsonian.

} (7)
VISIT

3-8-78

As of now I am in the midst of a paper to be delivered the 22nd of this month at our church group: "TRANSLATION OF LINCOLN'S ASSASSINATION." The date is the Wednesday before Good Friday, which is appropriate as many folk don't realize his death occurred at that time. I'll send you a copy when completed.

Lincoln and his spiritualistic contacts seem to be persistent in reference, but purely from spiritualistic sources -- but little, if any, from historical verification. Do you have any record or reference of any? I have Lincoln Loes No. 1497, 1499, and 1500. In one, reference is made to number 888 of April 15, 1956. Would you by any chance have a copy of this still in your available files. I'd like very much to have any reference on this seeming controversy.

Continuing with Chester A. Kumming: a letter written to the latest known address was returned, marked as NO FORWARDING ADDRESS KNOWN. It had been learned he worked for Pure Oil Company of Chicago. I find, in turn, that they merged as 1965 with the Union Oil Co. of California. I may still throw a line in that stream.

I regret I failed to make a note of the date of the SCIENCE OF MIND story -- but again, you no doubt have it on file.

Sincerely,


FRANK O. GLADDING, D.O.

FOG:pg

Enclosure

P.S. "Please, in my list of "THANK YOU, MRS. HUBLER'S" I have lost track of the address of the Store devoted exclusively to LINCOLNIA. I feel reasonably sure your files are in far better shape than mine and that you would be able to put your finger on it and again relay it to me. I promise to keep track of it this time.

The enclosures referred to above will be sent at a later along with many others!

100

DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

March 24, 1978 (GOOD FRIDAY)

Mrs. Mary Jane Hubler
Assistant to Dr. Neely, Jr.
THE LOUIS A. WARREN
LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

I'm finally following up with the things mentioned in that letter so full of loose strings. My reference to Herbert Metang as an author of the book mentioned in the clipping - is it made up of press clippings regarding Lincoln or is there some narration regarding Lincoln's life included? Perhaps with the inclosure to help identify the clipping you might be able to give me the date. All I have X is that it was from the Kansas City Star (I believe). X

Another loose end is of the gift of the watch to a local resident. I'm sure you have a record of this and may even have the photo, but just in case here's how it appeared in the local paper on Lincoln's birthday.

I'm also derelict on the date of the SCIENCE OF MIND article, but you probably have that one as well.

The one contribution I may have is Fairbank's Lincoln getting a prebirthday bath. Incidentally, since finding (in Stephen Oates, I believe) that he wished not to be referred to as "Abe" but Abraham or Lincoln my subconscious has complied with that wish.

I loved working on the inclosed manuscript. Once Silent Partner gave me the clue I could not let it alone. Bits and pieces of it came at the oddest times. In the middle of the night I'd wake up with a new phrase and it wouldn't let me rest until I had recorded it. Markham's poem I got from the anthology mentioned. I have a 1900 edition of "Leaves of Grass" * in which I found his "Death Carol" which really excited me.

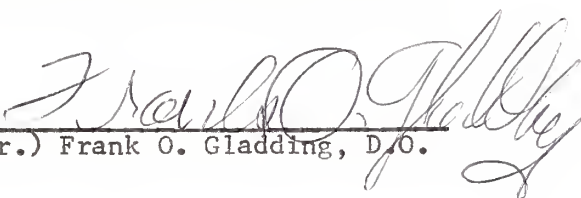
* Walt Whitman's

2 -

That and "The Calender Says Good Friday" of Sandburg's are the outstanding gems of the lot. However, each of the quotes has its own point of reference and reverence.

This time I don't come empty-handed even though the gifts I bear are no doubt repetitious, but perhaps you may find some appreciative person to whom they might be new.

Yours with deep appreciation,


(Dr.) Frank O. Gladding, D.O.

FOG:pg

Enclosures

Holding the thought of
all you in my
FG

DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

4/25/1978

Dear "Thank You" Mrs. Hubler;

I know you are tremendously busy with the new brochure, and many other things like too long letters like mine but these items have come up since.

A life mask was made of Lincoln in 1865 by Clark Mills. Was there a death mask ever made? *L.L. 140 & a few other masks*

In a symposium I made up of selected items of Lincolnia I noted that Mezerve collected 200,000 Civil War photos over a hundred of Lincoln. The latter item is verified in many places but for the life of me I haven't verified the 200,000. Did I dream it or is it a fact. I've searched Lorant, Twenty Days, and Emanuel Hertz and "no can find".

I have tried another approach to Goes and I have written the Co. that Pure oil merged with to try for a line on Kunning. Frankly, I have a feeling the man has passed on so I asked if anyone there had a line on his family. *Know for sure*

My sister just sent me bits from New Salem where they had stopped. There Fairbanks Lincoln has a book under one arm and his ax in the other hand. I still hope some public spirited move will be made to put a cast of the Brea Lincoln where all can see. It's possible. Smithsonian said Rodin did eight casting of THE BERGER OF CALAISE (sp?).

Warmest aloha to you and that superb foundation. Oh yes, when you do get the new brochure made up please have extra copies available at a price reasonable for you. There are close friends and relatives I'd want to share it with. Especially since my July trip is in connection to a sister's Golden anniversary

Dr Frank O. Gladding



May 26, 1978

Mark E. Neely, Jr., Director
THE LOUIS A WARREN LINCOLN
LIBRARY AND MUSEUM
Fort Wayne, Indiana 46801

Dear Dr. Neely:

Please, what has happened to the most gracious Mrs. Mary Jane Hubler? Is she ill? Was our correspondence too time consuming? Is she elsewhere employed? She was always so gracious and helpful to my many queries and suggestions up until I mentioned my intention to try to visit the Library and Museum some time in July. I hope it wasn't too much of a shock to her, the thought of seeing this persistent questor in person.

Incidentally, inclosed is the successful termination of a quest started eleven years ago with your predecessor, Dr. McMurtry. I have since made ~~allegedly~~ but persistent quest through Art galleries and other suggested sources; in all instances - but one conspicuous one - receiving sympathetically gracious replies, many suggesting equally dead-end sources until the most fortunate mention of the Pure Oil Co. which began the end of the quest. The picture is now at the framers to be completed next week.

May I please have three of the black and white prints to share with my family on the mainland to give them an idea of what I was fortunate to receive? No. 2077? I have since asked the folk who sent it to me if they could tell me its present location (the original). Mr. Krick of the Union Oil Co. went out of his way to find the picture with only kindness and no complaint.

I am enclosing some trivia for verification and I DO WANT TO KNOW if there was a death mask made of Lincoln. A life mask was made in 1865, I find but no evidence of a death mask.

2 -

Is Robert Lincoln Beckwith still alive?

I am truly concerned about the welfare of Mrs. Hubler.
I earnestly hope the time she spent for researching
and writing to me didn't put her in anyone's bad graces.
Did my reference to spiritualism put you or her off?

Sincerely,

Frank O. Gladding, D.O.

FOG:pg

Enclosures

H. S. Ladd

June 7, 1978

Dr. Frank O. Gladding
Osteopathic Physician
225 Queen Street 24-F
Honolulu, HI 96813

Dear Dr. Gladding:

Before I get started on anything else, I do want to convey once again my personal apology to you for such a long delay in responding to your correspondence.

It might appear to you that you have low priority, but I can assure you that you do not. I still have not completed my 1977 year end work, so you are still carrying several months priority over it, which is the very next thing that is on my agenda to do. Another thing, which I hope will make you feel that I am giving you some specialized attention, even though late, is that I am writing to you at home with my early morning breakfast.

One other thing I wanted to acknowledge before we start discussing our favorite Abraham Lincoln subjects is that I was delighted to hear that you and your wife was planning to visit us the later part of July. This is really great and I am really looking forward to your visit here. It will be a delight to meet you in person. I informed Dr. Neely that you were coming here as soon as I read your letter. He also is delighted.

Our special thanks to you for all your enclosures. The copy of the newspaper article and also the print, which is really sharp, of the Fairbanks statue of Lincoln and the watch story article will be placed and made an addition to our Lincolniana collection. I have read articles on the watch story before, but this particular article we do not have. I am also glad that you were the instigator of giving Lincoln a bath.

I not only send our special thanks to you for the copies of your speech you sent us but also our compliments to you on the speech you delivered on March 22, 1978, entitled "Translation of Lincoln's Assassination." We will add your speech to our Lincolniana collection as an unpublished manuscript. You really devoted a lot of time and effort in the preparation of this speech. You covered many areas and I found it made very interesting reading. I imagine it was also a very moving speech to your audience. Edwin Markham's poem entitled "Lincoln, The Man Of The People" is a favorite of Dr. Warren, the founder and first director of our Lincoln Library and Museum. I have heard him quote verbatim from it many times.

June 1, 1970

Dr. Frank G. Cleveland
Otolaryngologic Physician
224-T
S.W. Quarter Street
Honolulu, HI 96813

Dear Dr. Cleveland:

There is a great pleasure in writing to you, I do want to convey once again my personal apology to you for such a long delay in responding to your letter.

It might appear to you that I have been preoccupied, but I can assure you that I have not. I still have not completed my 1970 year-end work, so you see I am not doing very well. I will certainly complete it, which is the very next thing that is on my agenda to do. Another thing, which I hope will make you feel that I am giving you some specialized attention, even though late, is that I am writing to you at home with my early morning breakfast.

One other thing I wanted to acknowledge before we start discussing our favorite Abraham Lincoln subject is that I was delighted to hear that you and your wife was planning to visit us the latter part of July. This is really great and I am really looking forward to your visit here. It will be a delight to meet you in person. I informed Dr. Jolly that you were coming here as soon as I read your letter. He also is delighted.

Our special thanks to you for all your assistance. The copy of the newspaper article and also the print, which is really that of the Fairbanks edition of Lincoln and the other story article will be placed and made an addition to our Lincolniana collection. I have read articles on the web story before, but this particular article we do not have. I am also glad that you were the instigator of giving Lincoln a bath.

I not only send our special thanks to you for the copies of your speech you sent us but also our compliments to you on the speech you delivered on March 22, 1970, entitled "Transcendence of Lincoln's Assassination". We will add your speech to our Lincolniana collection as an unpublished manuscript. You really devoted a lot of time and effort in the preparation of this speech. You covered many areas and I found it made very interesting reading. I imagine it was also a very moving speech to your audience. Edwin Arkham's book entitled "Lincoln, The Man of the People" is a favorite of Dr. Warren, the founder and first director of our Lincoln Library and Museum. I have heard his words verbatim from it many times.

Dr. Frank O. Gadding

Page 2

June 7, 1978

I am enclosing Xerox copies of the cover jackets, title page and contents up to the text of the book entitled Abraham Lincoln: A Press Portrait by Herbert Mitgang and a book review of this book. Page ix identifies the sources of this book.

Dr. Neely has not covered our new quarters in our Lincoln Lore bulletin as yet. Our new ~~and~~elaborate brochure on our new quarters are out. I am enclosing three brochures for your collection. We are distributing these on a limited basis. When you are here, let me know the additional number of brochures you would like to have for your relatives and I will be glad to service your request.

I am enclosing Lincoln Lore bulletins numbered 140 and 1421, which contain information on both the life and death masks of Lincoln. I am also enclosing some Xerox copies of information relating to the mask of Lincoln made by Clark Mills that I thought might be of interest.

The address of the Abraham Lincoln Book Shop is 18 East Chestnut Street, Chicago, Illinois 60611.

The article entitled "Lincoln: A Man of Faith" by Arthur L. Young appeared in the February, 1957 issue of the Science of Mind publication. I am enclosing a Xerox copy of its cover for you.

Relating to Lincoln and his spiritualistic contacts, I am enclosing Lincoln Lore number 888 and copies of our subject cards on spiritualism which carry the bibliography numbers, both Monaghan and the Lincoln Lore cumulative bibliography numbers. If any of these are of interest, let me know. A few that I looked up really appeared pretty far out to me.

Regarding to your inquiry relating to Meserve collecting 200,000 photographs on the Civil War, I have not come up with the exact reference; however, you might have seen it in a new book that came out in 1977 entitled Mathew Brady and His World by Philip B. Kunhardt, Jr. I am enclosing two magazine articles about this book that appeared in the Smithsonian ~~June~~, 1977 issues. Other reference books on Civil War photographs are The Photographic History of The Civil War In Ten Volumes by Francis Trevelyan Miller (New York: The Review of Reviews Co., 1911) and The Memorial War Book by Major George F. Williams (New York: Dreyfus Publishing Co., 1894).

I did not locate the particular newspaper clipping in our files from the Kansas City Star (this was the one entitled "'Controversial' After 108 Years: Lincoln on the 'Scourge of War'"). However, it looks like it would have had to appeared in the year 1973 from the information in the article.

Thank you also for the additional information you conveyed relating to the Thomas Buchanan Read painting and Chester A. Kunning. I am also enclosing Xerox copies of additional information on the Thomas Buchanan Read painting. Please note the dramatic characteristic differences of the Read portrait that appeared in the book entitled In The Presence of Abraham Lincoln by Weldon Petz (Lincoln Memorial University: Harrogate, Tennessee, 1973). It hardly resembles the Read portrait associated with C. H. Kunning and the GOES lithograph company. Wonder what goes?

Well, I do hope I have covered everything in your letters. If I have missed anything, please let me know.

Dr. Frank O. Gillingham
June 1, 1933
Page 2

I am enclosing Xerox copies of the cover (back) page and contents up to the text of the book entitled Abraham Lincoln: A Great Portrait by Herbert Michans and a full review of this book. Page ix identifies the sources of this book.

Dr. Gillingham has not covered our new quarters in our Lincoln collection as yet. Our new quarters are on our new quarters are out. I am enclosing three brochures for your collection. He is illustrating these on a limited basis. When you see them, let me know the additional number of brochures you would like to have for your relatives and I will be glad to service your request.

I am enclosing Lincoln Park bulletins numbered 100 and 101, which contain information on both the life and death of Lincoln. I am also enclosing some Xerox copies of information relating to the work of Lincoln made by Frank Gillingham. I thought it might be of interest.

The address of the Abraham Lincoln Book Shop is 12 East 67th Street, New York 21, New York.

The article entitled Lincoln: A Man of Faith by Arthur H. Young appeared in the February, 1933 issue of the Journal of the American Historical Association. I am enclosing a Xerox copy of the cover for you.

Referring to Lincoln and his relationship to the Negro, I am enclosing Lincoln Park bulletins 100 and 101 and copies of our subject matter in Lincoln Park bulletins 100 and 101. I am also enclosing a Xerox copy of the cover of the book entitled Lincoln and the Negro by Arthur H. Young.

Referring to your inquiry relating to Xerox copies of the book entitled Lincoln and the Negro by Arthur H. Young, I have not come up with the exact reference now. However, you might have seen it in a new book that came out in 1933 entitled Lincoln and the Negro by Arthur H. Young. I am enclosing two Xerox copies of this book. This book was reviewed in the Journal of the American Historical Association. Other references to this book are in the Journal of the American Historical Association. The book is entitled Lincoln and the Negro by Arthur H. Young. The book is published by the University of Chicago Press, Chicago, Illinois. The book is 1933.

I did not locate the particular reference of your inquiry in our files from the Journal of the American Historical Association. However, it looks like it would have been to appear in the year 1933 from the information in the article.

Thank you also for the additional information you conveyed relating to the Thomas Buchanan Read painting and Chester A. Chesnut. I am also enclosing Xerox copies of additional information on the Thomas Buchanan Read painting. Please note the dramatic characteristics of the Read portrait that appeared in the book entitled Lincoln: A Great Portrait by Herbert Michans. The book is published by the University of Chicago Press, Chicago, Illinois. The book is 1933. I am enclosing the Read portrait associated with C. H. Chesnut and the Gold Lithograph Company. Wonder what you think?

Well, I do hope I have covered everything in your letters. If I have missed anything, please let me know.

Dr. Frank O. Gladding
Page 3
June 7, 1978

Once again, I am truly sorry for such a long delay in my correspondence to you and I am truly looking forward to your visit to our Lincoln Library and Museum in July. Perhaps you might also be lucky and be able to meet all three directors of our foundation during your visit here.

If I can be of any further service, please feel free to write.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely, Jr.

MJH/slm

Enc.

listed on next page.

June 7, 1918

Once again, I am truly sorry for such a long delay in my correspondence to you and I am truly looking forward to your visit to our Lincoln Library and Museum in July. Perhaps you might also be able to meet all three directors of our foundation during your visit here.

If I can be of any further service, please feel free to write.

Sincerely yours

(Mrs.) Mary Jane Hubler
Assistant to Dr. Hadding

MJH/cj
Enc.

- ENC: Xerox of cover "Ab. Lin": By Mitgang
1. cover jacket
 2. title page + contents up to the text of book
 3. Book review ^{by} Herald Carson

3 Museum brochures

Clark Mills: article from July '71 quarterly
Journal of Lib. of Congress

Library of Congress Bulletin - No. 39, Vol. 29

Lincoln Herald - Fall 1973

Clark Mills Lifemask of Ab. Lincoln Brochure.
by Lloyd Ostendorf

¹⁹⁵⁷ Cover of Science of Mind

Smithsonian magazine articles of July 1977 +
Aug. 1977
In The Presence of Abe Lincoln
by Weldon Petz - title page, cover + p. 78

Loe # 140, # 1421
888

(Hoes Lithographing Co.) M3381
" " " 1. M3382

DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

June 14, 1978

Mrs. Mary Jane Hubler
Assistant to Dr. Neely, Jr.
THE LOUIS A WARREN LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Thank you Mrs. Hubler!

But please don't start any more letters with an apology for delay. With all the duties you have at the Foundation I am truly deeply honored that you find time to spend with this off-shore, island resident of the little known 50th state. Many people still put foreign stamps on letters for here, but obviously you don't think of me as a foreigner.

That error in the printing of the wrong picture seems explained in the "Among the numerous oil paintings of Lincoln at the Lincoln Memorial University" paragraph that some ill-informed aid got his wires crossed.

Not here
It seems to me the latest GOES and the Moore letter (copies enclosed) came during our recent hiatus in communication. The addition to the latter in answer to my query would seem to indicate that the painting is at the Lincoln Life Office Building. If true, then you have the painting and I have the beautiful print. However, I wonder about this since you said nothing about it in that magnum opus just received. Maybe Mr. Kunning does not remember accurately.

The 200,000 Meserve photos is printed on the back flap of the book cover of TWENTY DAYS by his daughter and grandson. I'll also xerox that, though you no doubt have the book in your library and could look it up for yourself.

A letter from the LINCOLN MEMORIAL UNIVERSITY says they have no knowledge of a death mask so I'm sending them a xerox of the xerox you sent me re this matter. The FRICK REFERENCE LIBRARY asked me for the address of Moore and Kunning so I'm sending them a copy of

2 --

what I'm sending you. It would seem I've become something of a clearing house of Lincolnia.

All the best to you and all the Foundation.

Aloha!


(Dr.) Frank O. Gladding, D.O.

P.S. Though 'tis said two can live cheaply as one, it sure isn't true about traveling - so Mrs. Gladding will not be with me as much as I would like to have her.

FOG:pg

Enclosures

P.S. Please suggest a hotel convenient to the Museum so that I can have my travel agent make reservations for me. My plans are to arrive in Fort Wayne on July 17th and leave on the 20th.

P.S. I appreciate the three brochures which is all I need. However, I would deeply appreciate having four more prints of the photo No. 2077.

Lincoln and His America David Plowden
 A Portrait of Abraham Lincoln.....
 Chicago Historical Society
 Abraham Lincoln Lord Langford
 Mr. Lincoln Randall & Current
 Lincoln the Unknown Dale Carnegie
 Early Life of Abraham Lincoln Ida Tarbel
 Malice Toward None Stephen Oates
 Abraham Lincoln In Six Volumes Carl Sandberg
 Abraham Lincoln A New Portrait (2 Vols) Emanuel Hertz
 Humerous Mr. Lincoln Jennison
 Abraham Lincoln Kranz
 The Lincoln Papers 1-11 David Mearns
 Twenty Days Dorothy & Philip Kunhardt
 Lincoln, A Pictorial Story of His LifeStephen Lorent
 1st and 2nd edition
 Lincoln, His Words and World Country Beautiful
 Living Words of Abraham Lincoln Hallmark

The above is my private collection of Lincolnia



Goes Lithographing Company

42 WEST SIXTY FIRST STREET
PHONE (312) 684-6700

Chicago, Illinois, 60621

May 15, 1978

Mr. Frank O. Gladding, D.O.
225 Queen Street, 24-F
Honolulu, Hawaii 96813

Dear Mr. Gladding:

In regards to your letter of April 16th, stating that you were "deeply regret that I pressed him so unreasonably and drove him to such as explosion of anger". Frank I doubt that you could do such a thing. I was kind enough to write you a couple of letters and send you a print from our company. I had a person work on finding this print which took him almost 3/4 of a day. I certainly don't have to tell you what letters cost in this day and age, at least \$8.00 to dictate, have someone type and mail out.

My company has been selling pictures since the turn of the century in quantities of thousands of pictures, when we deal with one picture this is because I feel that it is important. Such as you have described in the last letter to our firm and stating that "you hope that in a years time you hope that the organization may have caught up with its work" and also on your last paragraph "certainly in a company of your caliber, an item of your on creation, given such exact information, should be found readily". Frank I invite you to come to our company and look at the morgue which it stems back approximately one hundred years. If you do so contact me so I have the exact year, month, day, and time that you will be here.

The next time you write you do not have to write "To whom it may concern" for I am running this operation and you should deal directly with me.

In an additional six months if you would write to my personal attention and state as follows; Dear Mr. Goes could you please look up my file and send me the subject that I am requesting. Thank you, sincerely, then your name. You see I will then pull

Page 2

someone off their job and have them look for this subject, hopefully we will still have it. Even though you believe I am being unreasonable you will win in the long run cause we are the only people with this picture and you will gain from it and ~~you~~ will lose time of an employee. *we*

Sincerely,

GOES LITHOGRAPHING COMPANY



W. J. Goes

WJG/se



TWENTY DAYS is the result of an unusual three-generation collaboration. The co-authors, Dorothy Meserve Kunhardt, author of many articles and children's books, and Philip B. Kunhardt, Jr., an assistant managing editor of *Life* Magazine, are the daughter and grandson of the late Frederick Hill Meserve, outstanding scholar and collector of Lincoln photographs. In the picture above, the authors are shown with Mr. Meserve on the occasion of his ninety-fifth birthday.

Mr. Meserve, who was born the year of Lincoln's death, devoted much of his life to collecting photographs of the Lincoln period, and his interest has been carried on by his daughter and grandson. The Frederick Hill Meserve collection—consisting of 200,000 pictures, among them 10,000 Brady negatives—has served as the basis for the preparation of TWENTY DAYS.

Jacket design by Brendan F. Mulvey

*Photo on back of jacket: Life mask of Lincoln
taken two months before his death
(from the private collection of Clarence Hay)*

CASTLE BOOKS, INC.

Distributed by

BOOK SALES, INC.

110 Enterprise Avenue

Secaucus, New Jersey 07094



THE LOUIS A. WARREN
LINCOLN LIBRARY AND MUSEUM

1300 SOUTH CLINTON STREET / FORT WAYNE, INDIANA 46801

MARK E. NEELY, JR.
Director

Telephone (219) 424-5421

June 20, 1978

Dr. Frank O. Gladding
Osteopathic Physician
225 Queen Street, 24-F
Honolulu, HI 96813

Dear Dr. Gladding:

Mrs. Hubler is alive and well--I just keep her swamped with work. Here are some answers to your recent questions:

1. The three photographs you requested are enclosed.
2. There was no death mask of Lincoln.
3. Robert Lincoln Beckwith, like Mrs. Hubler, is alive, but he is not well.
4. I do not know exactly how many pictures there are in the Meserve collection, but 200,000 is not a ridiculous estimate at all. It is very large.

Thank you for sending us the materials; they are useful, as always.

Sincerely yours,

Mark E. Neely Jr.
Mark E. Neely, Jr.

MEN/slm
Enc.

*Dracoler 18a Meserve & Glen
Dir: Meserve Classification
Fader: Frederick Meserve*

From the jacket of
TWENTY DAYS



TWENTY DAYS is the result of an unusual three-generation collaboration. The co-authors, Dorothy Meserve Kunhardt, author of many articles and children's books, and Philip B. Kunhardt, Jr., an assistant managing editor of *Life Magazine*, are the daughter and grandson of the late Frederick Hill Meserve, outstanding scholar and collector of Lincoln photographs. In the picture above, the authors are shown with Mr. Meserve on the occasion of his ninety-fifth birthday.

Mr. Meserve, who was born the year of Lincoln's death, devoted much of his life to collecting photographs of the Lincoln period, and his interest has been carried on by his daughter and grandson. The Frederick Hill Meserve collection—consisting of 200,000 pictures, among them 10,000 Brady negatives—has served as the basis for the preparation of TWENTY DAYS.

Jacket design by Brendan F. Mulvey

*Photo on back of jacket: Life mask of Lincoln
taken two months before his death
(from the private collection of Clarence Hay)*

CASTLE BOOKS, INC.

Distributed by

**BOOK SALES, INC.
110 Enterprise Avenue
Secaucus, New Jersey 07094**

PRINTED IN U.S.A.



June 21, 1978

Dr. Frank O. Gladding
Osteopathic Physician
225 Queen Street, 24-F
Honolulu, HI 96813

Dear Dr. Gladding:

Mr. Kunning's memory must have slipped ~~as~~ to the location of the Thomas Buchanan Read painting of Lincoln. It is not ~~at~~ the Lincoln National Life Insurance Company's building in Fort Wayne. You may be lucky and locate this painting yet. You don't suppose it could be at Lincoln Memorial University do you? That also seems a little unlikely to me as Dr. McMurtry, former director of ~~of~~ our Lincoln collection and prior to becoming director of our collection headed the Lincoln collection at Lincoln Memorial University, was inquiring not to long ago about information on the location of the Read painting from me. I showed him the correspondence you had managed to obtain on it. He has an excellent memory, so if this painting was at Lincoln Memorial University, it sure seems he would know it.

Sure sorry to hear that Mrs. Gladding is not going to be able to accompany you in July. The closest motel to our institution is just three blocks away. It is the Travelodge Motel at 1201 South Harrison Street. This motel is of a known chain and has been located there for many years. It is the only motel of its type in the downtown area and ~~from~~ what I hear the accommodations are mediocre. Many of Lincoln Life's prospective employees and also business associates stay there when in Fort Wayne.

Enclosed are four prints of negative #2077.

We are looking forward to your visit here in July. See you soon.

Sincerely yours,

(Mrs.) Mary Jane Hubler
Assistant to Dr. Neely, Jr.

MJH/slm

Enc. *four prints #2077*

June 21, 1973

Dr. Frank O. Gladding
Department of Psychology
225 Queen Street, W.
Honolulu, HI 96813

Dear Dr. Gladding:

Mr. Gladding's memory must have slipped as to the location of the Thomas Buchanan Read painting of Lincoln. It is not at the Lincoln National Life Insurance Company's building in Fort Wayne. You may be lucky and locate this painting yet. You don't suppose it could be at Lincoln Memorial University do you? That also seems a little unlikely to me as Dr. McHenry, former director of the Lincoln collection and to become director of our collection headed the Lincoln collection at Lincoln Memorial University, was unwilling not to look and about information on the location of the Read painting from me. I showed him the correspondence you had named to obtain on it. He has an excellent memory, so it this painting was at Lincoln Memorial University, it sure seems he would know it.

I'm sorry to hear that Mrs. Gladding is not going to be able to accompany you in July. The closest motel to our institution is just three blocks away. It is the "Wavecliff Motel" at 1201 South Harrison Street. This motel is of a known chain and has been located there for many years. It is the only motel of its type in the downtown area and from what I hear the accommodations are mediocre. Many of Lincoln life's prospective employees and also business associates stay there when in Fort Wayne.

Enclosed are four prints of negative "0007".

We are looking forward to your visit here in July. See you soon.

Sincerely yours

(Mrs.) Mary Jane Tupper
Assistant to Dr. Gladding

FOR/air
Enc.

DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

June 28, 1978

Mrs. Mary Jane Hubler
Assistant to Dr. Neely, Jr.
THE LOUIS A. WARREN LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

Thank you for the TRAVEL LODGE information. They have a branch here through whom my agent is making reservations for me there. As of now I plan to arrive about noon on the 17th and leave 10:30 A.M. the 20th.

I am really anticipating this visit and looking forward to seeing and meeting you folk, as well as the Museum.

The inclosed is "old hat" but I have no way of knowing that you shared it before it was filed, and I do want you to share in my gloating.

Mr. Frick of the Union Oil Company and Mr. Kunning's friend, Mr. Moore, were so unlike the rude and grouchy GOES, I couldn't resist sending a copy of Mr. Frick's letter to GOES, sans comment. By the way, did I tell you how I tracked down Mr. Frick? Someone had given them Mr. Kunning's Chicago address - so that's how Mr. Moore came into the picture, when he went through Mr. Kunning's apartment and affairs. This great package came addressed to me (from a Mr. Moore) so firmly and solidly packed I had quite a time getting into it. There was the picture with no explanation. The return addressee was the only clue so I promptly wrote him for an explanation - with the inclosed result.

As to the original of the painting, it will have to wait for some other Kunning to re-discover. Mr. Kunning seems to be a very sick man and how he disposed of it has slipped his mind. My initial intent has been generously realized through his graciousness.

I earnestly hope I haven't burdened you with a lot of duplication, but I wanted to be sure you knew the successful termination of an eleven-year tracking and how delighted I am with it. You will find a bit of my beginning communication with Dr. McMurtry and Mrs. Higgens.

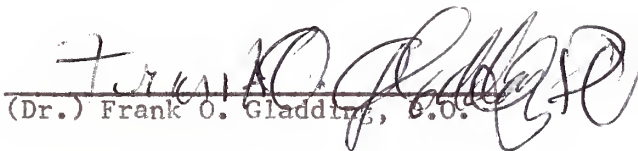
2 - Mrs. Mary Jane Hubler

6-28-78

In canvassing all possible sources I had written LINCOLN MEMORIAL UNIVERSITY and they sent me their program for their dedication of the cast of THE HOOSIER YOUTH and mentioned that Dr. McMurtry had helped to get their museum on its way, so there appears to be a close association between the two of you.

If it isn't too much trouble I'd like two or three more xeroxed copies of BURRIED TREASURE.

Gratefully and Sincerely Yours,

✓ Sent 1-11-78 A.M.

(Dr.) Frank O. Gladding, D.O.

FOG:pg

Enclosures



100 Ltrs Received 1962 Thomas Kunning - Father
Union 76 Division

Union Oil Company of California
1650 East Golf Road, Schaumburg, Illinois 60196
Telephone (312) 885-5006



W. F. Krick
Director, Employee and
Community Affairs

May 11, 1978

Dr. Frank O. Gladding
225 Queen Street, 24-F
Honolulu, Hawaii 96813

Dear Dr. Gladding:

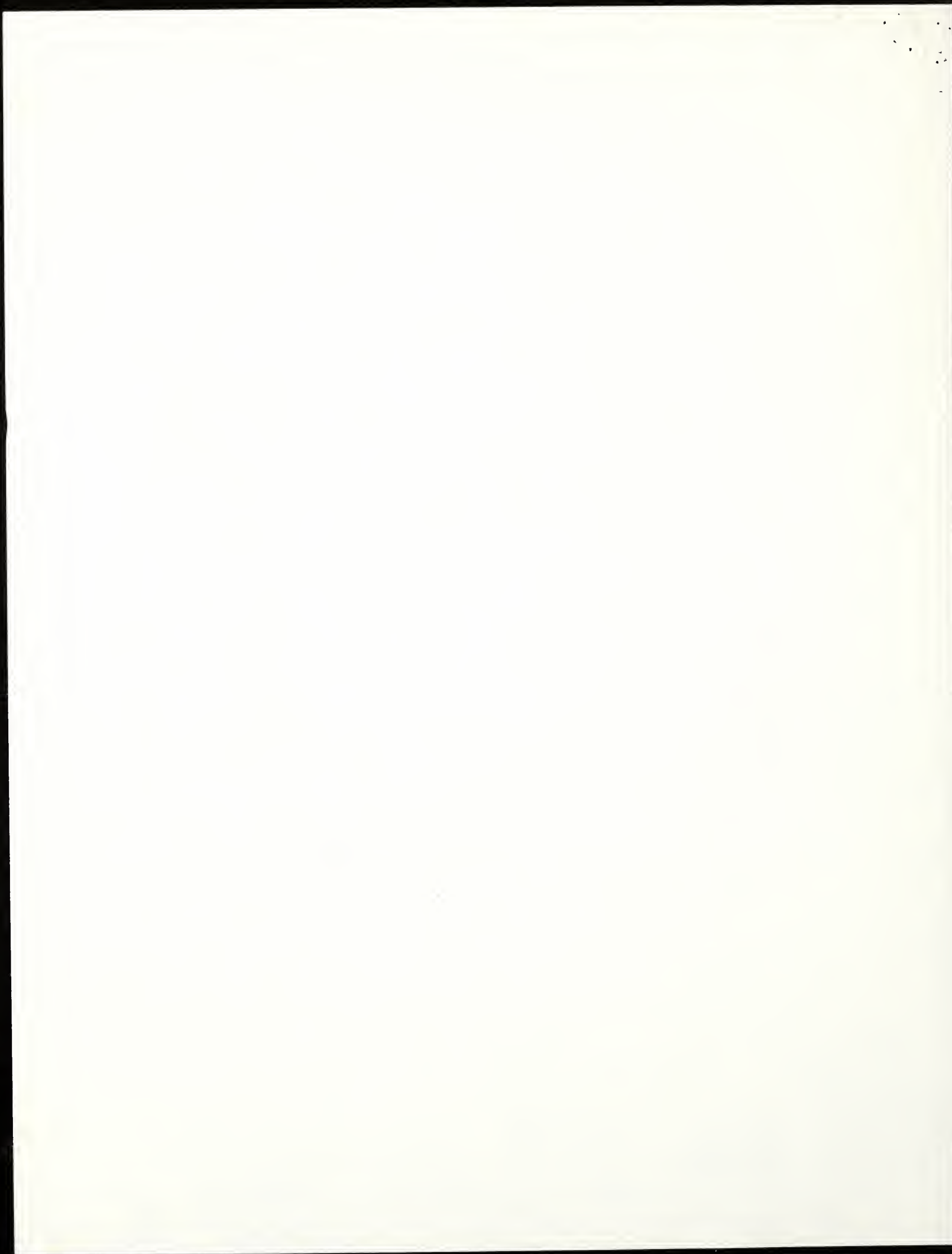
Perhaps by now you are in receipt of a print of Lincoln formerly owned by Mr. Chester Kunning. We have been in contact with a gentleman who is handling Mr. Kunning's affairs and he indicated that he had been authorized to send you the print that he had located in Mr. Kunning's apartment here in Chicago.

Our success is strictly a stroke of fortune. Upon receipt of your letter, we checked our records on the thought that Mr. Kunning had a continuing relationship with the Company through a vested benefit in our insurance or retirement programs. Such was not the case. We brought his name to the attention of several of our retiree groups and that too was unfruitful. As a last resort, my secretary checked the Chicago telephone directory and found a listing for Chester Kunning. Numerous attempts to reach the number were to no avail. A letter was then sent thinking that this would be forwarded and it reached a gentleman who was handling Mr. Kunning's affairs and who was in town for a visit. Mr. Kunning, who is in a home in Florida, gave him permission to send his remaining print to you.

I know you will enjoy the Lincoln print since you have such a keen appreciation of it. We are pleased that we have had a role in bringing this to pass.

Very truly yours,

A handwritten signature in dark ink, appearing to be "W. F. Krick", written in a cursive style.



May 26, 1978

Dr. Frank O. Gladding
225 Queen Street, 24-F
Honolulu,
Hawaii 96813

Dear Dr. Gladding:

I just returned to New York from Chicago and received your two letters; one dating May 13th, and the other May 20th. I am sorry you have been left to wonder how all this came about.

First: Chester Kunning is a very close friend of the family. I have known him for over twenty five years. For the last three years he has been in a nursing home in Florida, and consequently it was impractical for him to maintain his apartment at 1547 North Dearborn Parkway in Chicago. He therefore asked me if I would close the apartment and liquidate his antique collection. I found the letter from the Union Oil Company and informed Chester of your heart-warming pursuit of the Lincoln picture. He told me by all means to send one to you with his compliments. I found three copies of the print. I sent one to you, and the other went to be auctioned with the original frame the painting was in. The third I have kept for Chester. I meant to follow up with a letter to you immediately, but with all the pressure of closing up the apartment, I had to let it wait until my return to New York.

I know Mr. Kunning would love to hear from you. He is lonely at the nursing home - I try to be a comfort to him, but there is only so much one can do. He was stricken with Parkinson's disease. As you can see, I did not forward your letter to him. Now that you know the circumstances, you might want to write to him personally. His address is:

Mr. Chester H. Kunning
c/o Florida Manor
P.O. Box 557
Orlando, Florida 32805

You are a lot like I am, in as much that when I truly believe in something, I also never give up. I do respect that.

Sincerely,

Edward J. Moore
Edward J. Moore

*Dear Dr. Gladding,
Just a short note in reply
to your letter of June 1, 78.
Mr. Kunning informed me
that the Lincoln painting is
in the Lincoln life insurance
Building in Fort Wayne, Indiana.
At least he is the best of Mr. Kunning's
knowledge - that is where he
last heard of it.*

*All The Best To You,
Ed Moore*

October 5, 1978

Dear Mrs. Hubler:

Just thought you might be interested in the note I'm sending to the one who gave be the first cue toward finding my prized Lincoln picture.

All the best to you and yours at the Museum.

Aloha!

DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

October 3, 1978

Mr. Milo M. Naeve
Curator American Arts
THE ART INSTITUTE OF CHICAGO
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Mr. Naeve:

On November 8, 1977, in answer to an inquiry regarding the chances of obtaining a print of Lincoln's portrait by Thomas Buchanan Read, you referred me to The Frick Reference Library.

I sent them a letter emphasizing my desire to locate the painting that I might possibly get a color copy of it. The secretary said, as far as they knew, it was still with Chester H. Kunning. She gave me the address she had and said that he had mentioned working for the Pure Oil Company. Research in our local library revealed that this company had merged with the Union Oil Center. I wrote that company in the hope someone there would know of Mr. Kunning and how I might reach him.

I received a very gracious reply from the Director of Employee and Community Affairs of the Company. They found his name in the Chicago phone book and tried numerous times to reach him, but to no avail. Then a stroke of good fortune brought him in contact with a friend of Mr. Kunning's who was moving his possessions from his apartment to have them auctioned as Mr. Kunning now lives in a nursing home in Florida - having contracted Parkinson's Disease. The friend forwarded my letter to Mr. Kunning, who in turn, wrote back that, since I wanted it so badly, if he had any left to send me one.

Thirty years ago when Mr. Kunning first found the painting he had many copies lithographed and offered for sale. That's a long time, but they found one to send - from the kindness of Mr. Kunning and my enthusiasm for it.

Mrs. Hubler of the Louis A. Warren Lincoln Library and Museum told me their print was copyrighted by "GOES" so I wrote the Library of Congress, asking who and where was "GOES". They did, but that company was totally uncooperative. So your cue was what lead to a successful ending of my eleven-year quest - a beautiful 12" x 10" print.

Sincerely yours,

DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

January 3, 1979

Mrs. Mary Jane Hubler
Assistant to Dr. Neely, Jr.
THE LOUIS A. WARREN LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

In a bit of clearing out I did recently I pried apart the corrugated cardboard sheets that my Read Lithograph came in and, lo, there was a copy of the Chicago Tribune print that had sparked my interest - January 11, 1934. A photo-gravure print in color of the original had a three-dimensional quality seeming to indicate that someone had taken a photograph, in color, of the original, as had seemed preferable to me as the photo print the Foundation makes available has more of that quality than the lithograph. You no doubt have a copy of this Chicago Tribune page in your files (and can see how cockeyed I may be). Anyhow, I'm going to piece this together, spray it and laminate it as it is so good. I say "piece it together" as it had been folded about twelve times and had a tendency to come apart at the folds. As of now it is a readily solvable picture puzzle.

In reference to the inclosures, the dominant ones are from another treasure trove gained through PUBLISHERS CENTRAL BUREAU. As I glanced over this list of books, Silent Partner gave me a ghostly nudge at this title: "Get this one!" So I marked it. It is one of the most interesting accounts I've had the pleasure of reading for a long time. NAST quite overlapped the Lincolnian period as is indicated by the accounts, and his fame slipped over into my period as I had heard of him in a nebulous way - the name was familiar but had no substance. It certainly has plenty now! My inclosures will give you an idea of the extent it penetrated the consciousness of his time. The text of this book goes on for nigh unto 600 pages, and every one intensely interesting to me. As for his time, a picture can express more than a thousand words, but for the purpose of an account like this, a double-page spread, as described in the beginning, of the HARPERS WEEKLY is reduced to scarcely legible

1-3-79

miniature for a volume like this. It is reproduced but you need a magnifying glass to appreciate it.

At first I was puzzled by the familiarity the author seemed to express toward NAST, then I noted that the original was printed in 1904. For some reason there is no indication as to when this facsimile of the 1904 was made, but the fact that it is a facsimile of the 1904 justifies the familiarity the man feels toward his subject. The nature of the book and the quality of NAST are well summarized in the legend on the book jacket that I have copied.

In the event you might be interested in Christmas in Hawaii accounts for another inclosure. The "Dixie" item is included as a matter of interest but of no significant note.

It really touches me deeply that you and the association are so responsive to the requests of these outlying points of Lincoln interest. Friend Price (of the poem) sends me a newspaper account of the controversy of Iowa's Lincoln and Tad statue as well as the account of West Virginia's "Lincoln Walks at Midnight". No doubt you know all about it. One, Rev. Clinton, had to put up quite a battle for it but won out.

Through the same source as above I have Mathew Brady, Historian With A Camera, which seems to be only semi-good.

Again, many thanks for your continued communication.

With warmest Aloha,

FRANK O. GLADDING, D.O.

FOG:pg

Enclosures



Gladding

May 15, 1979

Dr. Frank O. Gladding
Osteopathic Physician
225 Queen St., 24-F
Honolulu, HI 96813

Dear Dr. Gladding:

At long last again, I am just now getting around to answering your letter. My apology for such a long delay and it is the same old culprit--work.

Once again, our special thanks to you for all your enclosures. We will, of course, add them to our Lincolniana collection.

I am enclosing a Xerox copy of the pages in the Abraham Lincoln Quarterly of June, 1941, that pertains to the location of a Thomas Buchanan Read portrait. On page 329, it states that the Huntington Library has a Read portrait of Lincoln in their art collection. You might want to write and secure information on their portrait at: The Huntington Library, Dr. Robert R. Wark, Art Collections Curator, 1151 Oxford Road, San Marino, California 91108.

It would be most interesting to secure a print of the Huntington Library's portrait of Lincoln and compare it with our lithograph portrait and the Read portrait of Lincoln at Lincoln Memorial University. There is no similarity between our portrait of Lincoln and Lincoln Memorial University's portrait of Lincoln, both supposedly done by Read. In fact, we feel sure one or the other is not a Read portrait. Keep me informed.

Our best to both you and your wife. As each day passes, your return trip to our institution gets nearer and nearer.

Sincerely yours,

Mrs. Mary Jane Hubler
Assistant to Dr. Neely

MJH/jaf

Enclosures -

*Xerox copies of Abraham
Lincoln Quarterly, June, 1941 -
Cover, title page, pages 329 & 330.*

DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

June 8, 1979

Mrs. Mary Jane Hubler
THE LOUIS A. WARREN LINCOLN
LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

As I have said before, your apologies are never really in order. The service you render warrants an unlimited lapse of reply time. I am very grateful for what you have done to aid and abet my Lincoln enthusiasm.

The enclosed will indicate how Lincoln has been on Hawaii's mind recently. I think the flap about the Lincoln Memorial is ridiculous and the Dali Vision of Lincoln to me is appalling.

No doubt you have a copy of the latter in color. I was given a flier of the lithograph copy (2 3/4 x 4 inches). At that reduction the resemblance can be seen but it certainly doesn't enhance Lincoln and displays Dali's lack of reverence for Lincoln. We were in D. C. when his Last Supper was unveiled in the National Gallery of Art and that is a magnificent presentation of that subject, but his Lincoln is an optical illusion by an insensitive master of illustration. I finally broke down and went to see the original (8 feet tall with armed guards either side of it). Viewing space was roped off to about twenty feet and even at that distance they had to post reducing lenses to be able to reduce the distortion to understandable proportions.

You probably are aware of the seeming fatalistic sequence that Lincoln fell in with - the death of the President elected every twenty years, beginning with William H. Harrison in 1840 and ending with John F. Kennedy in 1960. Lincoln of course was 1860. Each President who has been elected in a twenty-year interval has died in office. So, in 1980? I was alerted to this sequence while F.D.R. was in office.

Some time ago Lincoln Lore listed two or three books that were in the making. One was WITH MALICE TOWARD NONE

6-8-79

by Stephen B. Oates which I found in the local market and thoroughly enjoyed. I appreciated Dr. Neely's review of it. I don't remember the others nor can I find it in my Lincoln Lore file. Could you fill me in on that?

With great hopes I subscribed to "The Lincoln Papers" by David Mearns. I received Volume I and II which have mighty little of Lincoln in them - only problems and complaints of his constituents. Is there more of Lincoln in subsequent volumes?

Enclosed you will also find a copy of the letter I sent to the Lincoln Memorial University. I also sent a similar one to the Huntington Library. I will send you the results as soon as I get them.

Yours with appreciation.....

Frank O. Gladding
FRANK O. GLADDING, D.O.

FOG:pg.

<u>Year Elected</u>	<u>President</u>	<u>Died</u>
1840	William H. Harrison	1841
1860	Abraham Lincoln	1865
1880	James A. Garfield	1881
1900	William McKinley	1901
1920	Warren G. Harding	1923
1940	Franklin D. Roosevelt	1945
1960	John F. Kennedy	1963

James Buchanan Read



June 7, 1979

Lincoln Memorial University
Harrogate
Tennessee

Gentlemen:

I am an enthusiastic admirer of Abraham Lincoln and, from the perspective of the average person, have a unique file of Lincolnia, but nothing to compare with such as yours.

It has come to my attention that you have a Thomas Buchanan Read portrait of Lincoln. If possible I would be delighted to obtain a copy of such a portrait.

In addition, if you have a descriptive brochure similar to the one enclosed from the Louis A. Warren Lincoln Library and Museum, I would like very much to have a copy of same.

Sincerely yours,

FRANK O. GLADDING, D.O.

FOG:pg

Enclosure

PS: I will be very happy to remit any expense involved.

Page 7 of 10

1. The first part of the document is a list of the names of the persons who were present at the meeting.

2. The second part of the document is a list of the names of the persons who were absent from the meeting.

3. The third part of the document is a list of the names of the persons who were present at the meeting.

4. The fourth part of the document is a list of the names of the persons who were present at the meeting.

5. The fifth part of the document is a list of the names of the persons who were present at the meeting.

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12. The twelfth part of the document is a list of the names of the persons who were present at the meeting.

13. The thirteenth part of the document is a list of the names of the persons who were present at the meeting.

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17. The seventeenth part of the document is a list of the names of the persons who were present at the meeting.

18. The eighteenth part of the document is a list of the names of the persons who were present at the meeting.

19. The nineteenth part of the document is a list of the names of the persons who were present at the meeting.

20. The twentieth part of the document is a list of the names of the persons who were present at the meeting.

21. The twenty-first part of the document is a list of the names of the persons who were present at the meeting.

22. The twenty-second part of the document is a list of the names of the persons who were present at the meeting.

File
Artist; Read
DR. FRANK O. GLADDING
Osteopathic Physician
225 QUEEN ST., 24-F
HONOLULU, HI 96813
PHONE: 521-7618

July 4, 1979

Mrs. Mary Jane Hubler
Assistant to Dr. Neely
THE LOUIS A. WARREN
LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

Enclosed you will find the replies I have received re my inquiries. The one from HUNTINGTON gives you an interesting correction for your files. The one from LINCOLN MEMORIAL UNIVERSITY is confusing.

As noted in the letter, I was sent a copy of IN THE PRESENCE OF ABRAHAM LINCOLN, further compounding the puzzle. However, though they seem to be done by different persons, it might possibly be done by the same person under quite different circumstances. The Kunning portrait was done when Read accompanied Lincoln to the battle area, perhaps a spontaneous inspiration executed on the spot, catching the radiant vitality of his subject. BURIED TREASURE says it was done in 1864, while the Lincoln Memorial copy is said to have been done in 1865. Perhaps the latter was done with the intent of doing a more precise and "finished" presentation at a leisurely rate. In over-doing it the artist froze his subject and presents a porcelain image -- possibly. At least it's a benefit of the doubt.

I am reading a recent biography of Theodore Roosevelt that is an excellent and BIG job, 886 pages and 9 $\frac{1}{4}$ by 6 $\frac{1}{4}$. There are interesting references of the relationship of his father (T. R., Sr.) with the Lincolns.

No doubt you already have "Our Most Hated President", but just in case you haven't I'm sending this also. My anthologies don't include Masters' LINCOLN referred to, but his ANN RUTLEDGE from "Spoonriver Anthology" has a very positive tone for Lincoln and her.

Sincerely,

FOG:pb
Enclosures - 4

Frank O. Gladding
FRANK O. GLADDING, D.O.



CAREY S. BLISS
Curator of Rare Books

THE HUNTINGTON
LIBRARY * ART GALLERY * BOTANICAL GARDENS
San Marino, California 91108

June 12, 1979

Mr. Frank O. Gladding
225 Queen Street, 24-F
Honolulu, Hawaii
96813

Dear Mr. Gladding,

Your letter of June 7 was referred to me for reply. The Huntington Library has only two oil portraits of Lincoln. They are by True and Story. Our Lincoln print collection does not contain any engraving after a portrait by Read. We have no brochures describing our Lincolniana collection.

Sincerely yours,

Carey S. Bliss
Curator

CSB/mld

**Lincoln
Memorial
University**

Harrogate, Tennessee 37752

June 21, 1979

Dr. Frank O. Gladding
225 Queen Street, 24-F
Honolulu, Hawaii 96813

Dear Dr. Gladding:

In response to your letter of 7 June 1979 concerning your request for a copy of the Thomas Buchanan Reed portrait of Abraham Lincoln, I would like to submit the following price information:

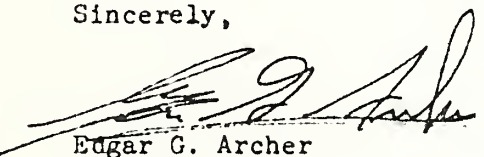
One 8 x 10 black and white reproduction costs \$8.00

One 8 x 10 color reproduction costs \$18.00

If you would please make your desire known to me and return a check we will forward you the copies you would like. Also enclosed please find a copy of our publication entitled In The Presence of Abraham Lincoln. This publication was printed in 1973. This edition is out of date in that our new 40,000 square feet, full-service Museum was completed in 1977. You will notice by the enclosed Museum brochure that we have greatly expanded the Museum.

Thank you for your interest in the Abraham Lincoln Museum, and if I can be of any further service, please feel free to contact me.

Sincerely,



Edgar G. Archer
Director and Chief Conservator
Abraham Lincoln Museum
Lincoln Memorial University

EGA/sbe

Enclosures

Gladding

July 11, 1979

Dr. Frank O. Gladding
Osteopathic Physician
225 Queen St., 24-F
Honolulu, HI 96813

Dear Dr. Gladding:

Thank you for the clippings. We will add these to our Lincolniana collection. Any more news on the Dali painting? What price did this bring at the auction? It was also offered to us for purchase at one time.

The fatal sequence of our U.S. Presidents elected every twenty years is pretty common knowledge. However, I did enjoy reviewing your listing as I could not have named every one of them along with their year elected. Do you suppose the President elected in 1980 will break this sequence? It is food for thought for any candidate.

In Lincoln Lore number 1662 (copy enclosed), Dr. Neely mentioned several good books in process of being published along with the book by Stephen B. Oates. Other books were G. S. Boritt's Lincoln and the Economics of the American Dream which carries our Lincoln Lore bibliography number of 1978-1; David M. Potter's The Impending Crisis, 1848-1861 (New York: Harper & Row, 1976) and Don E. Fehrenbacher's book, The Dred Scott Case: Its Significance in American Law and Politics (New York: Oxford University Press, 1978). On the books by G. S. Boritt and Don E. Fehrenbacher, Lincoln Lores numbered 1682 and 1689 contain a book review on each book.

Any response yet on your letter sent to Lincoln Memorial University on the James Buchanan Read portrait?

RECEIVED
FEBRUARY 1968

Thank you for the clipping. It will get there soon.
The clipping is enclosed. The date on it is 1941.
What price did this bring at the auction? It was sold for
\$1.00 for me at one time.

[illegible]

Library files numbered 1985 and 1989 contain a book review on
1978). On the books by G. S. Boritt and Don L. Fehrenbacher,
in American Law and Politics (New York: Oxford University Press,
Don L. Fehrenbacher's book, The Dred Scott Case: Its Significance
The Emerging Opinions, 1843-1851 (New York: Harper & Row, 1976) and
Library file bibliography number of 1978-1; David M. Potter's
Lincoln and the Economics of the American Dream which carries out
the book by Stephen D. Coates. Other books were G. S. Boritt's
showed several good books in process of being published along with
In Lincoln file number 1989 (copy enclosed). In 1985, I
book.

on the James Buchanan Read portrait? The response yet on your letter sent to Lincoln Memorial University

Dr. Frank O. Gladding
July 11, 1979
Page Two

The Lincoln Papers by David Mearns is just a two volume publication. It covers mainly letters written to Lincoln.

My best to both you and your wife.

Sincerely yours,

Mrs. Mary Jane Hubler
Assistant to Dr. Neely

MJH/jaf
Enclosure - L.L. # 1662

Dr. Frank O. Stebbins
July 10, 1919
Page Two

The Lincoln Papers by David Leonard is just a new volume
publication. It covers certain letters written to Lincoln.

My best to both you and your wife.

Sincerely yours,

Wm. L. G. Stebbins
Assistant to Dr. Stebbins

MS. A. 9.2
Box 100

**Lincoln
Memorial
University**

Harrogate, Tennessee 37752

June 21, 1979

Dr. Frank O. Gladding
225 Queen Street, 24-F
Honolulu, Hawaii 96813

Dear Dr. Gladding:

In response to your letter of 7 June 1979 concerning your request for a copy of the Thomas Buchanan Reed portrait of Abraham Lincoln, I would like to submit the following price information:


One 8 x 10 black and white reproduction costs \$8.00

One 8 x 10 color reproduction costs \$18.00

If you would please make your desire known to me and return a check we will forward you the copies you would like. Also enclosed please find a copy of our publication entitled In The Presence of Abraham Lincoln. This publication was printed in 1973. This edition is out of date in that our new 40,000 square feet, full-service Museum was completed in 1977. You will notice by the enclosed Museum brochure that we have greatly expanded the Museum.

Thank you for your interest in the Abraham Lincoln Museum, and if I can be of any further service, please feel free to contact me.

Sincerely,



Edgar G. Archer
Director and Chief Conservator
Abraham Lincoln Museum
Lincoln Memorial University

EGA/sbe

Enclosures

**Lincoln
Memorial
University**

Harrogate, Tennessee 37752

July 31, 1979

Dr. Frank O. Gladding
225 Queen Street, 24-F
Honolulu, Hawaii 96813

Dear Dr. Gladding:

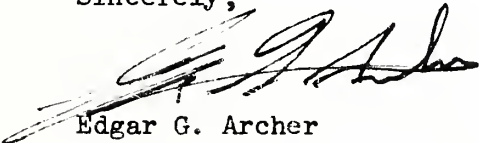
I am in receipt of your letter of 4 July 1979, and I would like to thank you for your interest in the Abraham Lincoln Museum the Lincoln collection. In regard to your question concerning the Read portrait, I would like to state that the Lincoln collection maintains only one Read painting of President Lincoln, and several Read paintings of other prominent individuals. As far as I know, Mr. Read did only one of President Lincoln, and if you're interested, we will do a little research into Mr. Read and the possibility of him having done other works on the President.

I do hope you are able to visit us, and if you will please contact me before your trip so I can arrange to meet you. If I can be of any further assistance, please feel free to call upon me.

Sincerely,

Aug. 15, 1979

Dear Mr. Archer,


Edgar G. Archer
Director and Chief Conservator
Abraham Lincoln Museum
Lincoln Memorial University

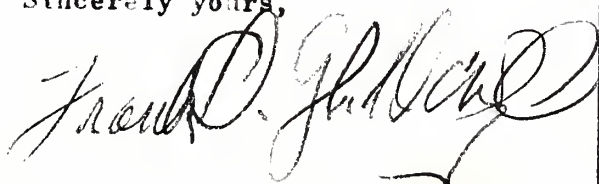
EGA/sbe

In my reply to the above I meant to indicate that I did want very much to learn whether Mr. Reed had done more than one Lincoln. Is the enclosed account ^{**}valid and if so have you any idea where the original is.

I enclosed a copy of
"BURIED TREASURE".

This letter was never answered.

Sincerely yours,



IN THE back of the mind of every true collector of postage stamps slumbers the hope that some day, perhaps on a faded letter in an ancient trunk, he will happen suddenly upon another one-cent British Guiana of 1856, two-penny Post Office Mauritius, or a two-cent Hawaiian "Missionary." Like other youthful philatelists, Chet Kunning once visioned himself as the discoverer of rare stamps. He collected moths and butterflies, and, in the country near his home in northwestern Ohio, he roamed the hills in search of arrowheads and tomahawks supposed to have been left by the Miami Indians.

But Chet Kunning the boy, mounting a Columbian five-cent stamp or a Luna moth, never dreamed that Chester H. Kunning the man would some day bring to light a painting that would be admired and endlessly discussed by eminent art critics and learned historians.

Chester H. Kunning, living in Columbus, Ohio, in 1930, occasionally made business trips to Cincinnati. By this time, he had turned his collecting enthusiasm from stamps, butterflies, and Indian arrowheads to early American antiques. A friend of his, also a collector of antiques, knowing that at the time Cincinnati had been a center of the pewter lustre, asked Mr. Kunning to be on the lookout for pewter antiques.

THIS business on one of these Cincinnati trips being over for the day, Mr. Kunning walked to the first antique shop he happened to see. What did the shop have in pewter? The antique dealer was not sure. He had owned this particular shop for only three days. However, he had some wonderful old pieces in glass. He specialized in antique glass, he told Mr. Kunning.

His eyes open for old pewter and early American furniture, Mr. Kunning wandered about the shop. "There's a pretty good picture," said the art dealer, pointing to a small dust-covered oil painting on a chair. "Are you collecting Lincoln relics?"

Mr. Kunning wasn't, but he glanced at the painting. He examined it closely. To him the small oil portrait in its old frame seemed, even through its layers of dust, to possess unusual merit.

"What do you know about it?" asked Mr. Kunning.

"Well," said the antique dealer, "a family over in Kentucky had some valuable glass pieces I wanted. But they wouldn't sell me the glass unless I bought the picture. So I bought the picture. That's all I know about it."

Before Mr. Kunning had left the shop, he had made a deposit on the portrait. Later he went back to the shop, paid the dealer the balance of the amount he had offered, and took the picture with him back to his room.

Home again, Mr. Kunning showed his newest acquisition to Mr. Karl Bolander of the Columbus Gallery of Fine Arts. Mr. Bolander was enthusiastic. He offered three times the modest amount Mr. Kunning had paid. An English duke who had opened to see the portrait made a similar offer. But to set out for Boston to attend a meeting of art directors at the Fogg Museum, Mr. Bolander requested permission to take the painting with him. Mr. Kunning consented, but business unexpectedly left him from the city, and Mr. Bolander had to return for Boston without the portrait. From the art director, however, came a wire, requesting that the painting be sent to him in the East. Taking the small portrait from its old frame, Mr. Kunning packed it into a manila envelope and sent it on by registered post, unregistered and uninsured.

A few days later Mr. Kunning received a message from Mr. Bolander. It was punctuated by many exclamations of surprise and outrage. Mr. Kunning

Buried Treasure

By James Sterling Ayars

had a colossal amount of faith in the post-office department, Mr. Bolander said, in effect, to send so valuable a piece of property by ordinary parcel post.

Mr. Kunning's portrait of Lincoln, continued Mr. Bolander, had been made the subject of discussion by the great gathering of learned art directors. It had been admired and scrutinized, and oh-ed and X-rayed. In the end, the convention of eminent art directors decided that the painting was the work of Thomas Buchanan Read, that it had been painted in 1864, and that it was worth—well, estimates ranged to \$20,000 and \$30,000 and even \$50,000.



Courtesy of C. H. Kunning

"The dark brown face, with the deep-cut lines"

Chester Kunning had not discovered another one-cent British Guiana, or a Hawaiian "Missionary," but he had found something infinitely more valuable, something that would give enjoyment to all those to whom Abraham Lincoln is a symbol of honesty and strength and kindness.

GRADUALLY the story of the portrait came out. It was not the story sometimes told by some overenthusiastic and misinformed attendants in the Illinois Host House at A Century of Progress, where the portrait was on exhibition last summer. When Mr. Kunning heard of these inaccurate stories he did his best to correct them.

The picture was not painted on a door panel, and later cut out and hidden away, as one attendant stated. It is true that it was painted on a panel. But panels, as used by military sketchers in 1864, were small thin slabs of wood upon which rough sketches were made before the finished picture could be placed on canvas. Wooden panels could withstand the rigors of Civil War camp life, as canvas could not.

Thomas Buchanan Read was, in 1864, when he made the portrait, a military artist. He was at that time on the staff of General Lew Wallace, who later wrote *Ben Hur*. Although almost everyone knows of Thomas Buchanan Read as the poet who

wrote the stirring "Sheridan's Ride," comparatively few know of him as an artist. Yet

Read was more than a mere military sketcher, for his "Longfellow's Children" now hangs in the Metropolitan Museum in New York, and his portraits of Robert Browning, Longfellow, and Tennyson are among the best of his time.

As a boy, Read left his home in eastern Pennsylvania and traveled westward, crossing the mountains on foot and settling for a time in Cincinnati, where, with another boy, a grocer's assistant, he studied drawing, painting signs to help earn his living. Soon he attracted the attention of Nicholas Longworth, who provided him with a studio. It was not long before Read became so successful that he was able to travel widely, both in America and Europe. He was well known to his generation both as a poet and as a painter. A prominent English writer ranked him as the best American poet of his time. Robert Browning was his friend. So were Longfellow and Oliver Wendell Holmes. His studio in Florence, Italy, was a meeting place for many prominent artists, sculptors, and writers.

How and when was the Lincoln portrait painted? Through research in old books and magazines, and through interviews with members of the family in whose trunk the old portrait lay hidden and from whom the antique dealer bought it, Mr. Kunning learned its history.

In the late summer or fall of 1864, not long after General Lew Wallace had repulsed the Confederates under General Jubal Early in an attempt to capture Washington, President Abraham Lincoln and Major Thomas Buchanan Read chanced to be guests in the home of a cabinet officer near Washington. On one of the small wooden panels he used in the field, Read hastily sketched the President, intending later to transfer his work to canvas. This he never did, however, for, when he left the house, he presented the sketch to his host. From generation to generation, the painting has passed down through the family. Sometimes it has hung on a wall. Almost as often it has been stowed away in an old trunk. As far as the world knew, it did not exist, until a young man with the collecting habit and an appreciation of beautiful things walked into an antique shop in the spring of 1930.

Since then, thousands of people have stood in admiring silence before the small original painting. Other thousands have studied the reproductions which Mr. Kunning had made and which are owned by Lincoln collectors, museums, libraries, and schools. Still others have come upon a photograph of the portrait in one of the most recent books on Lincoln.

Visitors who have seen the original portrait on display in the Fogg Museum in Boston, the Columbus (Ohio) Gallery of Fine Arts, the Brown University Library, and the Illinois Host House at A Century of Progress will not soon forget it. It seems to represent more faithfully than any other known portrait the mingled strength and gentleness of the martyr President; to reflect the sorrow Lincoln must have felt in the later years of the Civil War.

Mr. Emanuel Hertz, a well-known student and collector of Lincoln material, declares the painting is "one of the most hauntingly impressive of the Lincoln portraits. The artist saw to the heart of Lincoln," he says. The poet Walt Whitman, who saw Lincoln many times during the sorrowful period of the Civil War, speaks of "the dark brown face, with the deep-cut lines, the eyes always to be with a deep latent sadness in the expression." This is the Lincoln of Read's portrait. This is the Lincoln that might be lost to the world if an antique dealer who specialized in glass, and a young man on the lookout for old pewter, had not rescued it from the dusty oblivion of an old trunk.

*Scanned
for - Artia - Pear,*

Frank O. Gladding, D.O.
225 Queen St., 24-F
Honolulu, HI 96813
Phone: 521-7618

August 16, 1979

Mrs. Mary Jane Hubler
Assistant to Dr. Neely
THE LOUIS A. WARREN LINCOLN LIBRARY AND MUSEUM
1300 South Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler:

*L.L.#
1498*

Thank you for the listing of the Lincoln books and the back number concerning the same. In the confusion of moving, my filing lacks more in completion than I would wish, as for instance, that number and the one of the many faces of Lincoln (that the inclosed is a copy of) is all that I have available. If you have a spare one in your file may I have a copy.

The inclosed copy of cartoon from the Honolulu Advertiser (of unknown date, sorry to say) expresses a very appropriate reaction to the ridiculous request for marring the MEMORIAL.

*L.
1978-21*

You may already have the PSYCHOBIOGRAPHY, but just in case you haven't, here it is. I have always thought he was manic-depressive and his manic phases were creative and inspired. Later I learned in medicine that he was sighted as an example of that condition as well as Marfan's syndrome, neither of which detracted in any way from his greatness. *Duplicate Copy*

*I've found
address by
new library
in Cambridge
England 1978*

As the FRICK ART REFERENCE LIBRARY was the one that gave me the first productive lead to my treasured print, I thought they might know of the original's location. I stated that Mr. Kunning thought the Lincoln National Life Insurance Company had it, but that their museum wrote that they did not have nor had they ever had it, but would be glad to know what happened to it. After all that build-up I received the inclosed reply.

As you note by the publicity bits, Dali continued to be present in our local awareness. You can see that there wasn't a total acceptance of his confidence artistry, in fact the page of criticism has some pertinent comments and well-worded warnings. He and the local art stores tried a massive confidence act.

There was no auction of the magnum opus. As there was no sale they shipped it back "for exhibition on the mainland". The print, by the way was 22" X 30". He started his campaign with those a year or so ago at \$7,000, and then continued it out here at \$10,000 - showing how "they had increased in value".

Sincerely,

Frank O. Gladding PO
DR. FRANK O. GLADDING

FOG:pg

Enclosures

FRICK ART REFERENCE LIBRARY
10 EAST 71ST STREET
NEW YORK, N. Y. 10021

MISS HELEN C. FRICK, DIRECTOR

MISS HELEN SANGER, LIBRARIAN

August 3, 1979

Dr. Frank O. Gladding
Osteopathic Physician
225 Queen Street, 24-F
Honolulu, HI 96813

Dear Dr. Gladding:

The portrait of Abraham Lincoln by T. B. Read, formerly in the collection of Mr. Chester Kunning, Orlando, is now owned by the Lincoln Life Insurance Company, Fort Wayne, Indiana, according to Mr. Edward J. Moore, postcard received June 23, 1978.

Sincerely yours,

Marie C. Keith

Marie C. Keith
Assistant Librarian

Reference: Miss Denise McColgan
MCK:pdd

*file - covers
file - Artist: Read*

SMITHSONIAN INSTITUTION LIBRARIES



WASHINGTON, D. C. 20560

LIBRARY OF THE NATIONAL COLLECTION OF FINE ARTS
AND THE NATIONAL PORTRAIT GALLERY

April 29, 1980

Dr. Frank O. Gladding
225 Queen St., 24-F
Honolulu, Hawaii 96813

I am sorry to have taken so long to respond to your inquiry about the location of the Lincoln portrait by Thomas Buchanan Read. I have checked with the Inventory of American Painting, which lists many portraits by Read but not one of Abraham Lincoln. I also checked with the Catalog of American Portraits, which has documentation of the portrait, but location is listed as "unknown."

I am sorry to have been of so little assistance.

Sincerely,

Susan Rothwell

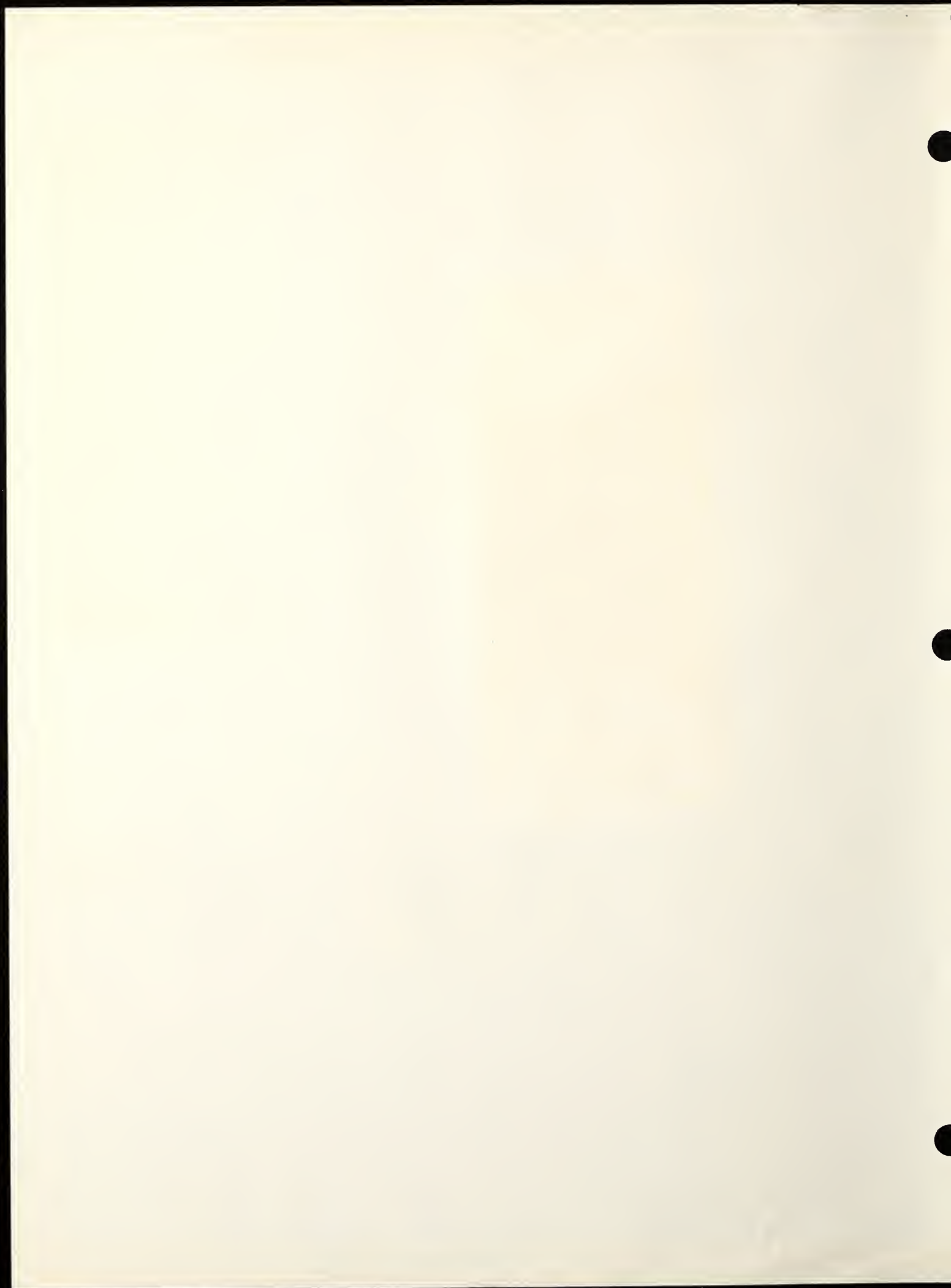
Susan Rothwell
Technical Information Specialist
NCFA/NPG Library

At least they don't claim you have, nor do they list the one claimed
by the Abraham Lincoln Memorial University

HISTORIC PAINTING COMES TO LIGHT

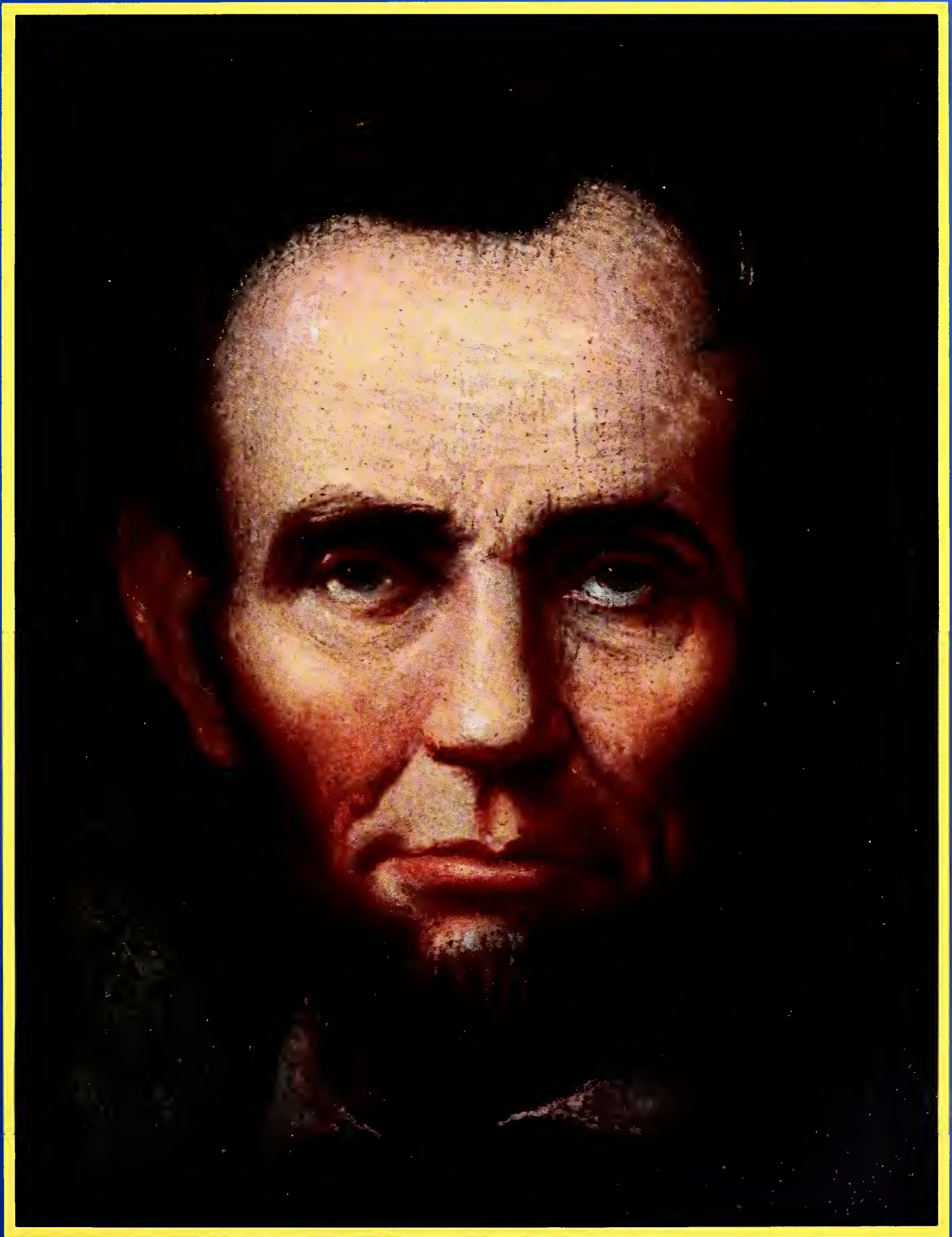


Reproduction of painting of Abraham Lincoln, made by Thomas Buchanan Read on wooden door panel in an inn where the emancipator and the young poet, artist and sculptor stopped one night during the civil war. It is the property of C. H. Kunning of Columbus, O.



LINCOLN PARKS

THE STORY BEHIND THE SCENERY



*This book is dedicated to all who cherish
America's history as a vast heritage of people and events—some
heroic, some inglorious, but all part of America's epic struggle
to come of age—and to all who know that understanding
the past is essential to dealing with the present.*



LINCOLN PARKS

THE STORY BEHIND THE SCENERY®

by Larry Waldron

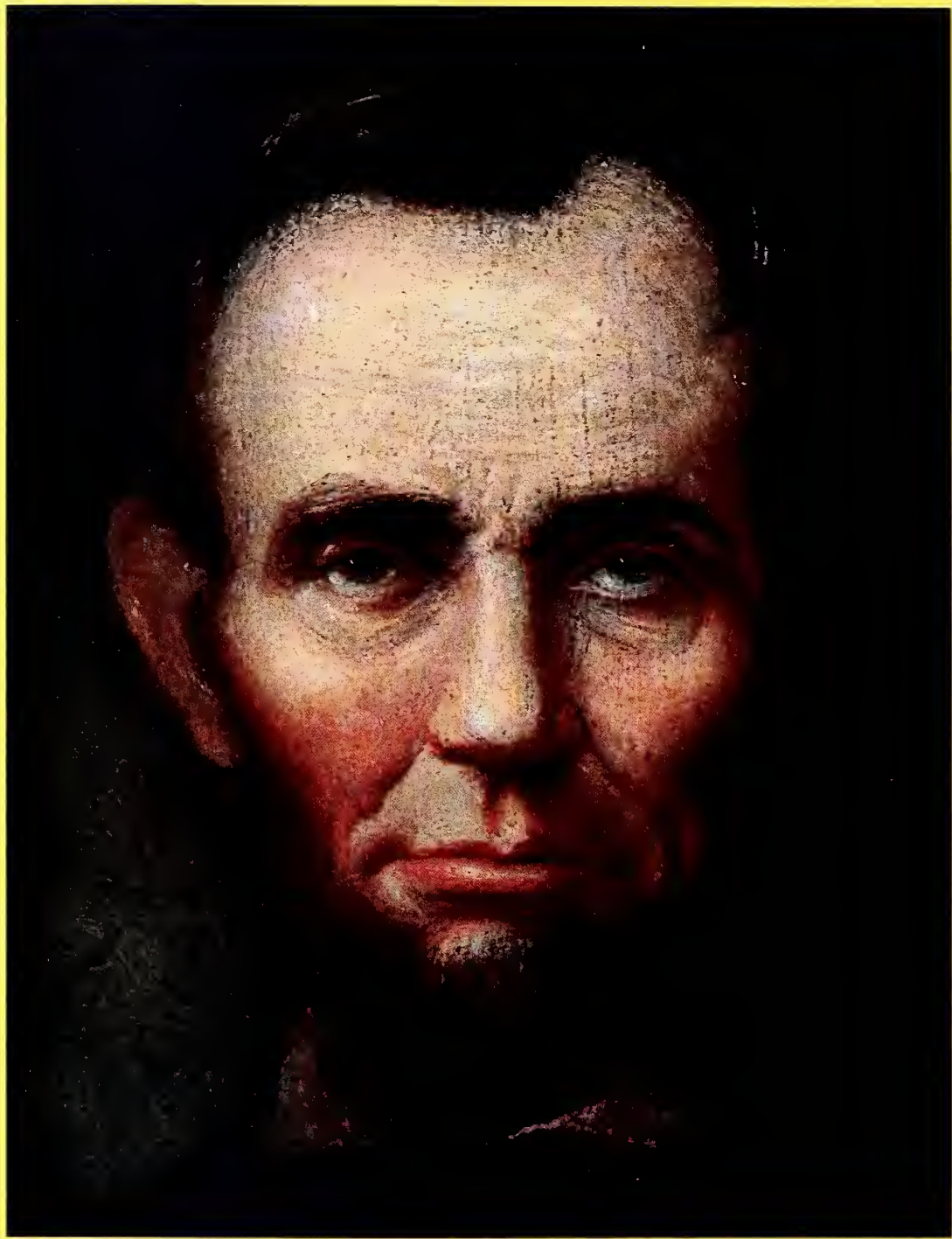
Larry Waldron is Chief Interpreter of Indiana Dunes National Lakeshore and a free-lance writer. Among his publications are an award-winning book on the Indiana Dunes National Lakeshore and a children's publication on the Whitman Mission National Historic Site, Washington. Larry's longtime interest in the life and writings of Abraham Lincoln began at Willamette University, where he studied American literature and biology.

Front cover: Abraham Lincoln painted by Thomas Buchanan Read (note page 40). Inside front cover: Lincoln's writing box; photo by Bob Daum. Title page: Memorial Panel at Lincoln Boyhood Farm; photo by Bob Daum.

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Edited by Mary Lu Moore; Designed by K. C. DenDooven

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The Mystery Portrait of Abraham Lincoln

Walt Whitman never met Abraham Lincoln, though he saw him many times. Whitman was impressed with Lincoln's appearance but was troubled that "None of the artists or pictures has caught the deep, though subtle and indirect expression of this man's face." Whitman's observation holds true to this day. Not one of the hundreds of portraits and photographs of Lincoln seems to reveal the genius, the humor, the compassion of the man we know from his writings.

All that changed for me one day while I was

doing research at one of the great Lincoln repositories, the Louis A. Warren Lincoln Library and Museum in Fort Wayne, Indiana. In one of the files I came upon a color lithograph that stopped me in my tracks. "This," I thought, "is the Lincoln I know."

The library staff provided me with their background file on the lithograph. Instead of finding answers, however, I discovered a mystery unsolved to this day. According to numerous clippings and publications, the original painting on

which the lithograph was based was purchased by Chester H. Kunning for \$35 at a Columbus, Ohio, antique shop in 1932.

As Kunning tells the story, he had the unsigned painting examined by various art critics and museum directors. They declared it the work of poet and painter Thomas Buchanan Read. From his research Kunning claims he discovered the following history of the painting.

In 1864 Read and Lincoln were guests at the same house in Washington, D.C. Read took this rare opportunity to do a quick portrait of the President on one of the 8" x 10" wooden panels the artist carried to do field sketches of the Civil War. After completing a sketch, the artist normally took the panels back to his studio, where he transferred the scene to canvas. In this case the hosts were so impressed with the painting that Read gave it to them as a gift. It was then handed down through the family until it ended up in the Columbus antique shop.

The painting, promoted by Kunning, attracted

a great deal of enthusiastic attention. Some Lincoln scholars declared it the greatest likeness ever of the sixteenth president. Articles on it were run in many publications, including the *New York Times*, the *Chicago Tribune*, and *The Saturday Evening Post*. The original painting was displayed to eager crowds in the Illinois Host House at the 1932 Chicago World's Fair. During the 1930s both a black-and-white print and the color lithograph that began this story were widely sold.

Where is this original painting today? In 1978 as Mr. Kunning lay dying of Parkinson's disease he said it was in the Louis A. Warren Library and Museum. However, while the library does have copies of the color lithograph, they have never had the original painting. Is the painting by Thomas Buchanan Read? Perhaps, but another portrait of Lincoln known to be by Read was executed in an entirely different style. Does the painting, whoever the artist, capture a side of Lincoln not yet touched? The answer to that seems to be an unqualified "Yes."

L.W.



Located in Fort Wayne, Indiana, the Louis A. Warren Lincoln Library and Museum is one of the great Lincoln repositories. The museum features 60 displays that portray the life and accomplishments of our sixteenth president. The library houses 10,000 volumes and 6,000 prints on the Lincoln theme. The facility is funded by the Lincoln National Life Insurance Company.

SCOTT SIMPSON. COURTESY LOUIS A. WARREN LINCOLN LIBRARY & MUSEUM

READ, THOMAS B.

DRAWER 19A

ARTISTS-R

